THE ART-JOURNAL.

LONDON, SEPTEMBER 1, 1864.

WEDGWOOD AND ETRURIA.

A HISTORY OF THE "ETRURIA WORKS," THEIR FOUNDER AND PRODUCTIONS.

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PART VI.

IN the year 1783, an unfortunate affair happened at Etruria, which caused intense anxiety to Josiah Wedgwood. It will be remembered that, consequent on the disastrous American war, trade became stagnant, there was a dearth of provisions, and "food riots" of a fearful character took place in various districts. Etruria, the newly formed, well conducted, usually peaceable colony of potters, unfortunately became the scene of one of the wildest and most daring of these risings of a starving people. The proceedings are thus well described by Ward—"A boat laden with flour and cheese had stopped at the wharf near the manufactory,* and the cargo was intended to have been there delivered for consumption in the Potteries; but by a sudden determination of the owners, the boat was directed to proceed forward to Manchester. Information was given by some parties to the provision dealers in Hanley and Shelton, and by them to their anxious customers; the people were led to believe that a design was formed further to enhance the scarcity and price; a large number of them collected together, and hastened down to Etruria, determined to arrest the progress of the boat; but before they got there she had proceeded onward towards her destination. They followed and overtook her at Longport, where they seized her, and brought her back to Etruria. They then took out the flour and cheese, and sold it at a reduced price, paying over the proceeds, however, to the master of the boat. A second boat laden with provisions, which had come up to the locks, was also seized by them, and the cargo disposed of in like manner. There was then stationed at Newcastle a company of the Welsh Fusileers, which, with a detachment of Staffordshire militia, under the command of Major Sneyd, who happened to be at Keel at the time, were marched to Etruria during these riotous proceedings in order to quell them. The Major, with much humanity, harangued the mob on the wickedness and danger of their conduct; but they had become daring and insolent. Two magistrates were on the spot; the riot act was read, and, at the end of an hour's grace, the Major was under the necessity of proceeding to disperse them by force. On the order being given to the military to charge, the rioters fled in all directions; two of them, who had been noticed as their leaders or most daring abettors, were immediately afterwards arrested, and committed to Stafford gaol for trial. Their names were Stephen Barlow and Joseph Boulton, and they were charged with the capital offence at the assizes, which were held within a few days afterwards. Barlow was convicted and left for execution; and notwithstanding great exertions were made to save his life, he suffered the extreme penalty of the law. The Government were alarmed at the popular disposition to tumult; and poor Barlow became a victim rather to the public safety than to the heinousness of his crime."

To the peaceable, kindly, gentle, and liberal disposition of Wedgwood nothing could be more painful than this disorder, happening in his own locality, and by people of his own calling, among whom he had lived throughout his whole life. He immediately wrote and published, in form of a pamphlet, which he distributed through the district, "An Address to the Young Inhabitants of the Potteries, by Josiah Wedgwood, F.R.S.," in which he calmly considered the grievance of the people, and reasoned with them on their lawless and mischievous course of proceedings. Of this pamphlet, which is now of excessive rarity, I possess a copy. It was "printed at Newcastle, by J. Smith," and is dated "Etruria, 27th March, 1783." I regret that space will not permit me here to reprint this admirable address, which, for kindliness, manly and fatherly feeling, and strict integrity of principle, has seldom been equalled, but I shall, ere long, do so in another form. The "Address" met with universal approval, and had the desired effect of restoring peace and order in the district. In Mr. Hall's possession is a letter from Josiah Wedgwood, dated "Etruria, 12th May, 1783," in which is an interesting allusion to this pamphlet, as follows:—"Dear Sir,—I am much obliged to you for your partiality to my pamphlet, which was written solely with a view to produce good order and satisfaction among the young and unthinking part of my neighbourhood. . . . . Your much obliged and affectionate friend, and humble servant, JOSIAH WEDGWOOD."

In April, 1786, the magnificent collection of antiquities and articles of vertu belonging to the late Duchess of Portland (Margaret Cavendish, daughter and heiress of Edward Harley, second Earl of Oxford), who died in the July of the previous year, were sold by Messrs. Skinner and Co. In this sale was included that unique and truly magnificent work of ancient Art, the "Barberini Vase," so called from having belonged to the famous Barberini family at Rome, from whom it came, by purchase, to Sir William Hamilton, who sold it to her Grace, when it received the name by which it has since been universally known, of the "Portland Vase." This gem of ancient Art, Wedgwood determined to possess, that he might carefully examine, study, and, if possible, reproduce in all its exquisite beauty. He attended the sale, and contested the purchase with the then Duke of Portland (son of the late duchess). I have before said, that one of his great characteristics was a determination of mind and a fixedness of purpose in whatever he undertook that was not to be moved, but only strengthened, by opposition. Thus it was over the Barberini Vase. He had determined to examine and reproduce it, and he was not to be diverted from his purpose by a few or many pounds, or by having for his opponent a wealthy duke, the son of its late owner. So he bid on to upwards of a thousand pounds, until, it is related, the duke, stepping across the room to him, asked his object in wishing to possess the vase. On learning his object, the duke offered, if Wedgwood would give over bidding and permit him to become its purchaser, to place it in his hands, and allow him to keep it sufficiently long to reproduce and do what he required. This arrangement being as frankly accepted as it was offered, the duke became the purchaser of the vase for £1,029, and Wedgwood took with him the priceless gem. The price paid for this vase has been variously stated from £1,000 to £1,800. Wedgwood himself says, in his treatise, "The Duke of Portland purchased the vase for about 1,000 guineas, and, thanks to this nobleman's zeal for the Fine Arts, I was soon enabled to accomplish my anxious desire by his Grace's readiness to afford me the means of making a copy." In a priced copy of the catalogue, the sum of £1,029 is put against the vase, and this being "about 1,000 guineas," as Wedgwood says, may probably have been the correct sum. The duke kept his word liberally, and Wedgwood never lost an opportunity of speaking in high terms of his Grace's consideration. "I cannot," he writes in 1787, "sufficiently express my obligation to his Grace the Duke of Portland for entrusting this inestimable jewel to my care, and continuing it so long—*more than twelve months*—in my hands, without which it would have been impossible to do any tolerable justice to this rare work of Art. I have now some reason to flatter myself with the hope of producing, in a short time, a copy which will not be unworthy the public notice."

This copy was in due time produced, and as a *chef-d'œuvre* of modern ceramic art was perfectly unrivalled. Wedgwood produced fifty copies, which were subscribed for at fifty guineas each; but it is said that the sum thus realised (£2,500) fell far short of his actual outlay in making them. One of the first fifty is still in the possession of Mr. Francis Wedgwood, at Barlaston; another is in the possession of Mr. Marjoribanks, at Guisachan, and others are preserved in different collections, while the public have the opportunity of examining one in Mr. Mayer's magnificent museum at Liverpool. The body used for this vase was black jasper, a body used on but few other occasions. The figures were worked up and cut, to the utmost degree of sharpness and finish, by the seal and gem engraver, and thus the beauty of the original was well preserved.

It may be useful to note, that the original moulds are still in existence, and that "Portland Vases" from them are still produced by the Messrs. Wedgwood, both with a black and with a deep blue ground, and are much and deservedly admired.

The month following the sale of the Portland Vase, Josiah Wedgwood was elected a Fellow of the Society of Antiquaries,—his election taking place on the 4th of May, 1786. He never, however, made any communication to the Society.

In 1787, the sixth edition of the Catalogue was published, with the following title:—

"Catalogue of Cameos, Intaglios, Medals, Bas-reliefs, Busts, and small Statues; with a general account of Tablets, Vases, Ecritoires, and other ornamental and useful articles. The whole formed in different kinds of Porcelain and Terra Cotta, chiefly after the antique, and the finest models of modern artists. By Josiah Wedgwood, F.R.S. and A.S., Potter to Her Majesty, and to His Royal Highness the Duke of York and Albany. Sold at his rooms in Greek Street, Soho, London, and at his manufactory in Staffordshire. The Sixth Edition with additions. Etruria, 1787."

This Catalogue occupies seventy-four closely printed octavo pages, the lists of subjects being mostly printed in double columns. In it, besides the four bodies described in the former editions, and which I have already spoken of, the other two of his famed inventions are introduced, thus showing that they date subsequently to the others. These are the "Bamboo" and the "Mortar" bodies, which are thus described by their inventor:—

"V.—*Bamboo*, or cane-coloured bisqué porcelain, of the same nature with the porcelain No. 3.

"VI.—A porcelain bisqué of extreme *hardness*, little inferior to that of Agate. This property, together with its resistance to the strongest acids and corrosives, and its impenetrability by every known species of liquids, adapts it happily for mortars and different kinds of chemical vessels."

Of the "bamboo, or cane-coloured" ware, specimens exist in most collections, and "Wedgwood Mortars" are, of course, known universally to chemists, and are to be found in every good household.

In 1788, on the 20th of October, Thomas Wedgwood, the relative and partner (so far as the "useful ware" was concerned) of Josiah, died, and thus he was left, as he had begun, sole proprietor of the great establishment he had founded. In this same year another edition of the French catalogue was issued.

In 1789 a beautiful emblematical medallion, engraved on the following page, from an example in Mr. Hall's collection, was produced by Josiah Wedgwood. It is said to have been executed in clay brought from New South Wales, commemorative of that then important event. Of this clay Wedgwood, in 1790, communicated an account to

* Wedgwood's works at Etruria, the wharf being on the canal already at some length spoken of, and which had not long previously been opened.

the Royal Society, which appears in the "Philosophical Transactions" as an "Analysis of a Mineral Substance from New South Wales." This medal possesses an additional interest from the fact of its having been copied, with alterations to adapt

it to that country, by the French potters of Sèvres. In Mr. Hall's possession is one of these curious and interesting pieces. On it the charming figure of Commerce has had her anchor and ship taken away, and has been converted into a figure with a very different meaning, holding in her hand the cap of Liberty; and a pedestal has been introduced, on which hangs the French shield of three fleurs-de-lis—"marking the time of its execution before the royal arms were abolished, but after Louis XVI. had adopted the cap of liberty."

Of the Etruria medallion Dr. Darwin, in his "Botanic Garden," thus speaks:—

"Gnomes! as you now dissect with hammers fine
The granite rock, the nodul'd flint calcine;
Grind with strong arm the circling chertz betwixt,
Your pure ka-o-lins and pe-tun-tses mixt;
O'er each red sagger's burning cave preside,
The keen-eyed Fire-nymphs blazing by your side;
And pleased on WEDGWOOD ray your partial smile,
A new *Etruria* decks Britannia's isle.
Charm'd by your touch, the flint liquescent pours
Through finer sieves, and falls in whiter showers;
Charm'd by your touch, the kneaded clay refines,
The biscuit hardens, the enamel shines;
Each nicer mould a softer feature drinks,
The bold cameo speaks, the soft intaglio thinks.
"To call the pearly drops from Pity's eye,
Or stay Despair's disanimating sigh,
Whether, O friend of Art! the gem you mould,
Rich with new taste, with ancient virtue bold,
Form the poor fetter'd SLAVE on bended knee,
From Britain's sons imploring to be free;
Or with fair HOPE the brightening scenes improve,
And cheer the dreary wastes at Sydney-cove;
Or bid mortality rejoice and mourn
O'er the fine forms on Portland's mystic urn."

To this Darwin appended a note, to say he "alluded to two cameos of Mr. Wedgwood's manufacture: one of a Slave in chains, of which he distributed many hundreds to excite the humane to attend to and assist in the abolition of the detestable traffic in human creatures; and the other a cameo of Hope, attended by Peace, and Art, and Labour, which was made of clay brought from Botany Bay, to which place he sent many of them, to show the inhabitants what their materials would do, and to encourage their industry." The first of these cameos will be familiar to collectors. It represents a chained slave kneeling, and with hands clasped, and bears the touching appeal, "Am I not a man and a brother?" The second one is more scarce, and I am glad to have an opportunity of engraving it. A representation of it appears in Stockdale's edition of Philip's "Expedition to Botany Bay," and also in the quarto edition of Darwin's "Botanic Garden."

In 1790 the first fifty copies of the Portland Vase were issued, and in the same year Josiah Wedgwood published a "Dissertation on the Portland Vase," in which he detailed the results of his observations on the processes employed in its manufacture, and explained his views as to the design of the groups of figures which surround it.

To the faithfulness and beauty of the copies of the Portland Vase, Sir Joseph Banks, the President of the Royal Society, Sir Joshua Reynolds, the President of the Royal Academy, and other *savans*, gave unqualified testimony. The latter, dating "Leicester Fields, 15th June, 1790," said, "I have compared the copy of the Portland Vase by Mr. Wedgwood with the original, and I can venture to declare it to be a correct and faithful imitation, both in regard to the general effect and the most minute detail of the parts.—J. REYNOLDS."

On the 18th of January, 1790, Josiah Wedgwood took into partnership his three sons, John, Josiah, and Thomas, and his nephew, Thomas Byerley, the style of the firm being that of "Josiah Wedgwood, Sons, and Byerley." The latter had, I believe, by the terms of agreement, one eighth part as his share in the partnership, which he continued to hold until his death in 1810.

Thomas Byerley, the relative and now partner of Josiah Wedgwood, was born in 1745, in, I believe, the neighbourhood of Welchpool, where his father, who was a commissioner of excise, resided. Mr. Byerley, senior, who was a descendant of the Byerleys of Byerley Hall, Yorkshire, and of the county of Durham, and married Margaret Wedgwood, sister to the great Josiah, died when his son was only about ten or eleven years of age; and Mrs. Byerley also died early. The young man spent some years in America, where he was successful, but at the commencement of the war, he returned to England, and was for some time with his relatives, the Wedgwoods, at Burslem, with whom he gained a knowledge of the potter's art. He was much noticed by his uncle, Josiah Wedgwood, who took him, during the time of "Wedgwood and Bentley," into his establishment, and eventually, as I have shown, admitted him into partnership.

Of Thomas Byerley I introduce in the accompanying engraving a portrait, from a medallion

produced as a companion, I presume, to those of Josiah and Mrs. Wedgwood, and of Thomas Bentley, of whom I have already given engravings.

It is somewhat curious that both of Josiah Wedgwood's partners—Thomas Bentley and Thomas Byerley—should have married their wives from Derby, but so it was. Mr. Bentley married, as I have shown, Miss Stamford, of that town, and Mr. Byerley married Frances, third daughter of Mr. John Bruckfield, of Kirk Ireton and Derby, a lady possessed of every domestic virtue, and of the purest and most refined tastes. By her, who survived him many years, he had a family of five sons and eight daughters, more than one of whom have been distinguished in the literary world. They were as follows:—Josiah (so named after the great potter), who was a magistrate and merchant at St. Mary's, on the Gambia, where he died; Thomas, who, while in the East India Company's service, was commander of a fort, and died of fever in India, at the age of twenty-three; John, who died at Malta; Francis Bruckfield, who, at the early age of eighteen, died on board ship while returning home from Jamaica: Samuel, now living in Indiana, where he is settled and has a family; Frances, married to Mr. William Parkes, of the Marble Yard, Warwick, and afterwards of London (Mrs. Parkes was the authoress of "Domestic Duties," and other works), and was the mother of the present Dr. Parkes, of London, whose writings are so well known among the profession, and related also to the present gifted writer, "Bessie Parkes," whose name is so well known to readers; Maria, who died unmarried; Sarah, who also died unmarried; Anne, married to Mr. Samuel Coltman, late of Leicester and of Thornbridge, Derbyshire, and is the only surviving daughter of Mr. Byerley; Jane Margaret, who died unmarried; Elizabeth, married to Mr. Lowndes, of Liverpool; Catherine, married (as second wife) to Dr. Anthony Todd Thomson, President of the Royal Physical Society of Edinburgh, is authoress of many highly popular stories; and Charlotte Octavia, who died young and unmarried. Mr. Byerley was a man of great business capabilities, of scrupulous exactness, and of unwearied industry; and both during his residence in London, where he managed the London business, and at Etruria, he took a very active and useful part in the management of the commercial part of the concern.

In the beginning of the year 1792 a treaty with Saxony, somewhat on the same principle as the existing one with France, for the importation of their china into this country, and of our earthenware into Saxony, was proposed, and the earthenware and china manufacturers of this country were invited to meet the Privy Council to give information as to their respective trades, and the effect the treaty would have upon them. This treaty was said by the china makers to have been promoted by Mr. Wedgwood. A letter written at the time, of the 12th of March, 1792, the day before the china manufacturers met the Privy Council, in my possession, says—

"I find the business may be a very serious one as it is respecting a treaty of commerce for the importation of Saxon and other china, much upon the same principle as the treaty with France, which, if it takes place, will be very injurious to the china manufacturers of this country. I believe this is a business brought forward by Mr. Wedgwood for the importation of his pottery; it will be greatly in his favour."

And another, written on the 14th of March, immediately after the Privy Council meeting, gives the following interesting account of the business:—

"When we waited on the lords yesterday at the Privy Council the purport of the business was as follows. My Lord Hawksbury began in saying that an offer had been made from Saxony to admitt our pottery into their country, providing we woud allow the importation of their porcelain here at a certain duty of about 12 per cent. The first question his lordship asked was, wether such a treaty woud affect the manufactorys here? Our answer was, it woud be very injurious, and that we had already felt the very bad effect of the French treaty. Second question was, wether we exported any goods to France since the treaty, or any before? The answer was, no. Third question was, wether our trade had diminish^{d} or increased since the treaty? The answer was, the returns at present was nearly the same, but had not the treaty took place with France, the returns woud a been very much enlarged. The last question was, how many people did we think there was employed in the different manufactorys. Mr. Flight gave in, I think, about 110, and Turner's partner 107, besides painters & gilders, which might together make near 200, besides the gilders in town employa on their wares; I gave in about 130. After all this my Lord Hawksbury said he had nothing more to say on the business at present. I am very much afraid that this treaty will take place, and I shoud suppose Mr. Wedgwood has been the principle promoter of it, for most undoubtedly it will be a very advantageous thing to the whole of the Staffordshire ware manufacturers; and when the lords come to see the many thousands of people that are employed in their works, I am afraid the few hundreds that are in the

china works will have but little weight. I think it a great hardship on the china makers that the potters shoud come under the same description. I shoud suppose something more will be said on the business very soon. Wether it is ment to be brought through the House or no I cannot tell."

The treaty having been concluded, produced, despite the croakings of the china manufacturers, good instead of evil commercial results, and in its promotion the far-seeing and deeply-thinking Josiah Wedgwood acted as he always did, for the good of *all*.

In this same year, 1792, it is related that Wedgwood made a liberal offer towards establishing a national gallery of sculpture, &c. Professor Cockerell, when examined before a committee of the House of Commons, on the establishing of Schools of Art, in 1836, thus spoke of this offer of Wedgwood's:—"I beg leave to mention an anecdote of the late Mr. Wedgwood, related to me by Mr. Cumberland, of Bristol, who wrote a pamphlet in 1792, recommending a national gallery of sculpture, casts, &c., viz., that Mr. Wedgwood made a tender of £1,000 in aid of such an institution. I beg further to state that I have found Wedgwood's works esteemed in all parts of Europe, and placed in the most precious collections of this description of works."

In June, 1793, a change took place in the Etruria firm, caused by the retirement of Mr. John Wedgwood. The firm thereafter consisted of Josiah Wedgwood, Josiah Wedgwood, jun., and Thomas Byerley, and was carried on under the style of "Josiah Wedgwood, Son, and Byerley," until the death of the great and good man in eighteen months afterwards.

And here, before his eventful and useful life fairly draws to its close, let me pause to give some few notices of his beautiful productions, as promised in my last chapter, and to add a few words to what I have already said on some of the more notable examples which have come under my notice. And here, too, let me make my final quotation—final, because it is the last which was written—from the original manuscript memoir, to which I have so often had occasion to refer in this my biography of the "great Josiah." I quote it, because it refers to the jasper ware, about which, especially, I am about to speak:—

"These events," says the narrative, "were succeeded by a discovery of very considerable importance to the plastic art, and which occurred to Mr. W. in the course of his experiments. This was the making of white porcelain bisque, susceptible of receiving colours throughout its whole substance, but more especially of being stained with the fine mazarine blue which was one of the early characteristics of the Saxon porcelain. The mineral from whence this colour is obtained is said to be guarded with so much jealousy in Saxony, that conveying it out of the country is made a capital offence. This porcelain is called jasper, from its resemblance in properties to that stone, and this property of receiving colours, which no other body, either ancient or modern, has been known to do, renders it peculiarly fit for cameos, portraits, and all subjects in bas-relief, as the ground may be made of any colour throughout, and the raised figures of a pure white.

"He possessed this valuable secret about twelve years before anything of the same kind was done by another, notwithstanding that he lived in the midst of a great number of ingenious men engaged in the same pursuits with himself. The first nearly similar effect was produced by an intelligent neighbour, with a material different from that employed by Mr. Wedgwood; and afterwards through *an incident* partly accidental, and partly proceeding from treachery, the whole discovery was laid open to several others; but the directors of the principal manufactories of porcelain on the Continent have not yet, as we believe, succeeded in producing this species, although it has been an object of extreme solicitude among them. The bas-reliefs which he finished at this time, partly after the subjects upon the Etruscan vases, and partly from the engravings which he found in different authors, were frequently inlaid into marble for chimney-pieces, and used to ornament girandoles, and in some instances abroad they were set in panels of coaches. Commissions for these and his other productions were often received from foreign princes, and artists have even been sent to make collections of them, to be conveyed to Rome, and there fitted up.

"The bamboo, or cane-coloured porcelain, is another of the inventions of Mr. Wedgwood, which was soon and very well imitated by other makers, and, while it adds variety to the productions of these useful manufactories, has tended considerably to extend their general commerce.

"He had the good fortune, too, to be of some service to science and experimental philosophy, by making a porcelain bisque of a hardness nearly equal to that of agate, which, together with its property of resisting the strongest acids and corrosives, and its impenetrability to every known species of liquid, adapts it admirably for mortars and different kinds of chemical vessels. In the foregoing projects, which we have only described generally, but which, in the detailed operations, must have occupied a very great portion of his time and of his thoughts, Mr. Wedgwood never lost sight of the Queen's ware, the first-fruit of his genius, and certainly the best, in point of pecuniary benefits to himself, and of general prosperity. If he had been impelled to the ardent pursuit in which we have seen him engaged by mere sordid motives, he would have found here a resting-place—everything in this one discovery to gratify his wishes, for a matter so suited and so essential to the conveniences of life must necessarily have an immense consumption, and from these results all its advantages. This can never happen, in any comparative degree, to works of mere Art and fancy, always accompanied with great expense, employing a much smaller number of persons, and not uniformly returning even the original cost.

"He was continually enlarging the number of useful vessels made of that ware, and several times completely changed his models, in order to keep up the vigour of this branch of his business. He fancied, from the general predilection for porcelain, that if, by an alteration in its colour, he could bring it nearer to that appearance, it would be an improvement acceptable to his patrons. He invented for this purpose a whiter glaze with a tint of blue, now generally known in the manufactory by the name of China glaze; and to introduce this ware he modelled an entirely new pattern with raised borders, in imitation of shell-work. These borders, or rather edges, he stained with a rich blue colour, laid on under the glaze, in the manner that the oriental porcelain is done, and this was the first time the same art was practised upon earthenware. He was disappointed, however, in its success, for those who were in the habit of buying his wares, considered it as an imitation of something better, and they preferred the Queen's ware, which had no pretensions of that kind, but stood on its own merits. It became, however, a very considerable branch of pottery, and in general use. His enterprising and ingenious neighbours did not abandon the idea, as he was obliged to do, but improved upon it, covering almost the whole of the surface of their ware with oriental designs in blue, and it now is seen to rival in external appearance the wares of China itself, for which it is substituted among the great body of the people.

"This improvement of the common ware was in some measure owing to the introduction of materials which an attempt had at first been made to preclude the very useful body of manufacturers of earthenware from making any use of."

I have already given, in my last chapter, engravings of a fine group of jasper vases belonging to Mr. Hall, and have spoken of the peculiar properties and beauties of that material. It will only be necessary to add to those examples of vases one whose date is well authenticated. The vase shown on the accompanying engraving belongs to Mr. Benson Rathbone, of Liverpool, who is the fortunate possessor of many beautiful examples of fictile Art, among which is an interesting Queen's ware* jelly mould, with centre or core painted with groups of flowers, so as to be seen through the transparent jelly. This remarkably interesting piece is marked WEDGWOOD in large capitals on the centre or core, and on the mould the same name in smaller capitals, with the figures 10. A similar one, presented by Mr. Rathbone, may be seen in Mr. Mayer's museum. The vase here engraved, which is twelve inches in height, was purchased at Etruria by Mr. Reynolds, of Bristol, in 1785-6, as a wedding present to the grandmother of its present owner. In Mr. Rathbone's possession are also a charming flower-vase (of a later period), formed of blue and white perpendicular bands interlaced with plaits of straw, and some highly

interesting imitation Egyptian pebble and other vases.

The Right Hon. W. E. Gladstone, M.P., possesses a fine collection of English and foreign fictile Art, to which, in future papers, I shall refer; including some remarkably good examples of the various periods of Wedgwood ware, amongst which are a jasper ware *dejuné* service, a portion of a Queen's ware dessert service, of the plain escallop shell pattern, with leaves effectively drawn, and specimens of red ware, as well as imitation of agate, porphyry, &c.

One notable feature of the jasper ware, besides those of its extreme beauty and its many remarkable properties, is its applicability to such a variety of, and such widely different, articles. From the lofty pedestaled vase down to the minutest bead, scarcely larger than a pea; from the bold and massive frieze down to the most delicate ear-drop; and from the large inlaid plaque of the chimney-piece down to the most exquisitely and almost microscopically decorated settings for jewellery, the jasper possessed, and possesses (for it is still made) greater capability and adaptability than any other which has ever been, or apparently can be, invented. It is well, perhaps, to say a few words on these different varieties of goods produced by Wedgwood, that the uninitiated as well as collectors may know something of the extent to which this branch of ornamental Art was carried by its great master.

Wedgwood divided his *ornamental* productions into twenty classes. The First Class comprised intaglios and medallions "accurately taken from antique gems, and from the finest models that can be procured from modern artists." In 1787, in this class alone, no less than 1,032 separate designs had been issued. This class was subdivided into two sections; the first embracing "cameos, which are made either in jasper with different coloured grounds, for ornamental purposes, or in white porcelain *bisque*, at a very moderate price, for those who wish to form mythological or historical cabinets;" the section being again subdivided under the heads of "Egyptian mythology," "Grecian and Roman mythology," "sacrifices," "heads of ancient philosophers, poets, and orators," "Sovereigns of Macedonia," "fabulous age of the Greeks," "War of Troy," "Roman History," "Masks, Chimeras," &c., "Illustrious Moderns," and "Miscellaneous;" and the second "Intaglios," also subdivided under different heads. "The intaglios," Wedgwood says, "take a good polish, and, when polished, have exactly the effect of fine black basaltes or jasper. Another method has been discovered of adding very considerably to their beauty, by making the intaglio part black, and the flat surface blue and highly polished, by which means they are made to imitate the black and blue onyx (or niccolo) with great exactness, and become equally ornamental for rings as for seals. They are likewise made and polished in imitation of various coloured agates and other stones, and in cyphers, with the letters of one colour and the

* While here speaking of Queen's ware, I would remark that Mr. James Beard, of the Grange, Burnage, possesses, along with many other interesting examples, a fine dinner service of Wedgwood's Queen's ware, with landscapes in the centre, and flowers on the rims of each piece, probably of Liverpool printing. The same gentleman also possesses a fine pair of Queen's ware chocolate-cups, saucers, and covers, bearing the crest of the Duckinfield family. Mr. Bagshawe also possesses a Queen's ware service of 100 pieces.

ground of another. The correct sharpness and superior hardness of these intaglios have now been sufficiently ascertained by experience."

Most of the subjects in these sections were produced as seals, as well as of various sizes and forms for rings, bracelets, brooches, &c. The seals were principally made with shanks, to hang to the watch chain, or double-sided for setting as "swivel seals." Those made with shanks were highly polished so as to require no mounting, and examples are to be found in most collections. In seals, besides classical and other groups, heads of celebrated personages, armorial bearings, &c., Wedgwood produced a complete double set of cyphers, "one consisting of all the combinations of *two* letters, and the other of all the *single* letters, which last," he says, "are now much used, especially for notes."

Portraits of individuals were also cleverly produced in seals, as well as in medallions, &c., and it is interesting to be enabled to give my readers the cost at which such objects were made. A portrait of the individual would be modelled in wax, by Flaxman, or Hackwood, or some other artist employed by Wedgwood, in the same manner as those I have already spoken of and engraved in connection with Flaxman's bills. The cost of this model in wax, made from the life, would be, to the party himself, from three to five guineas, according to the size. From this a mould would be taken, as I have already described, and finished cameos produced, of proper size for brooches, at 7*s.* 6*d.* each; for rings or seals, at 5*s.* each; and as medallions, at 10*s.* 6*d.* each. As the same wax model would, of course, as I have explained, serve for all these various sizes (the reductions being produced by successive firings), and as not less than ten copies were made in any one way, it will be seen that the total cost to the customer of ten six-inch medallions of his or her portrait, including the original wax model, would be ten guineas, and for rings, &c., five-and-a-half guineas. The following is Josiah Wedgwood's notice respecting these cameo portraits:—

"It may be proper in this place to observe, that if gentlemen or ladies choose to have models of themselves, families, or friends, made in wax, or cut in stones of proper sizes for seals, rings, lockets, or bracelets, they may have as many durable copies of those models as they please, either in cameo or intaglio, for any of the above purposes, at a moderate expense; and this nation is at present happy in the possession of several artists of distinguished merit, as engravers and modellers, who are capable of executing these fine works with great delicacy and precision. If the nobility and gentry should please to encourage this design, they will not only procure for themselves *everlasting portraits*, but have the pleasure of giving life and vigour to the arts of modelling and engraving. The art of making *durable copies* at a small expense will thus promote the art of *making* originals, and future ages may view the productions of the age of GEORGE THE THIRD with the same veneration that we now behold those of *Alexander* and *Augustus*.

"Nothing can contribute more effectually to diffuse a good taste through the arts than the power of multiplying copies of fine things in materials fit to be applied for ornaments, by which means the public eye is instructed, good and bad works are nicely discriminated, and all arts receive improvement. Nor can there be a surer way of rendering any exquisite piece, possessed by an individual, famous, without diminishing the value of the original; for the more copies there are of any works, as of the *Venus de Medicis*, for instance, the more celebrated the original will be, and the more honour derived to the possessor. Everybody wishes to see the original of a beautiful copy.

"A model of a portrait in wax, when it is of a proper size for a seal, ring, or bracelet, will cost about *three guineas*, and of a portrait from three to six inches diameter, *three, four*, or *five guineas*. Any number of copies of *cameos* for rings, in jasper, with coloured grounds, not fewer than ten, are made at 5*s.* each. Any number of *cameos* for bracelets in the jasper, with coloured grounds, at 7*s.* 6*d.* each. Any number of *portraits* in the same material, from three to six inches diameter, not fewer than ten, at 10*s.* 6*d.* each."

Examples of these medallion portraits are given on page 230, *ante*.

The SECOND CLASS into which Josiah Wedgwood divided his productions, was "bas-reliefs, medallions, tablets," &c., and of these he produced about three hundred distinct designs of groups, &c., many of them of the most exquisite design, and of the most faultless workmanship.

"The articles of this class," says Wedgwood, "have employed some of the best artists in Europe, and it has been a work of much time and attention, as well as expense, to bring it to its present state. It is still receiving continual additions, not only from *artists* in our own and other countries, but likewise from the *amateurs* and *patrons* of the arts. I have lately been enabled to enrich it with some charming groups, which Lady Diana Beauclerk and Lady Templetoun, whose exquisite taste is universally acknowledged, have honoured me with the liberty of copying from their designs. The Portland Vase, late Barberini, for the acquisition of which to this country the artists are so much obliged to their well-known benefactor, Sir William Hamilton, will furnish a noble addition, and I cannot sufficiently express my obligation to his Grace the Duke of Portland, for entrusting this inestimable jewel to my care, and continuing it so long—more than twelve months—in my hands, without which it would have been impossible to do any tolerable justice to this rare work of Art. I have now some reason to flatter myself with the hope of producing, in a short time, a copy which will not be unworthy the public notice. I wish likewise to pay my grateful acknowledgments to the Marquis of Lansdowne, for the liberty of taking moulds from a suite of dancing nymphs, and other beautiful figures, modelled in Italy from the paintings found in Herculaneum, and to the Duke of Marlborough, for a cast from the exquisite gem in His Grace's collection, the Marriage of Cupid and Psyche. The Herculaneum figures are all executed in the basaltes, and only three or four of them have as yet been adapted to the jasper of two colours; the Marlborough gem has been made in the jasper composition for some time, but not till very lately in the degree of perfection I wished for. I am likewise under particular obligations to Lady Margaret Fordyce, Lady Anne Lindsey, Mrs. Montague, Mrs. Crew, and Miss Emma Crew, to his Grace the Duke of Montague, Lord Besborough, Sir Watkin Williams Wynne, Sir Joshua Reynolds, Sir William Chambers, Mr. West, Mr. Astle, and many others of the nobility, connoisseurs, and principal artists of this kingdom, for their kind and valuable assistance in bringing these works to that degree of perfection, and that notice with the public, which they at present possess. With such ample and liberal assistance, I may, perhaps, be allowed to hope that the articles of this class may with propriety have a place among the finest ornaments which the arts of the present age have produced, and that no cameos, medallions, or bas-reliefs, of equal beauty, magnitude, and durability, or so highly finished, have ever before been offered to the public. These bas-reliefs, chiefly in the jasper of two colours, are applied as cabinet pictures, or for ornamenting cabinets, book-cases, writing tables, in the composition of a great variety of chimney-pieces, and other ornamental works. With what *effect* they are thus applied, may be seen in the houses of many of the first nobility and gentry in the kingdom."

It is pleasant to be able to state that in some of "the houses of the first nobility and gentry"—as at Kedleston Hall, the seat of Lord Scarsdale, for instance—chimney-pieces, decorated with these beautiful plaques in Wedgwood's own time, are still to be seen in all their original beauty.

And here let me introduce the engraving, promised in my last, of one of Flaxman's bas-reliefs,

taken from the original model by that great sculptor, of 'Mercury uniting the Hands of England and France,' the original of which is preserved at Etruria.

The THIRD CLASS consisted of medallions, &c., of kings, queens, and illustrious persons, "of Asia, Egypt, and Greece," a series which, in 1787, consisted of more than one hundred heads. CLASS FOUR, "the ancient Roman history, from the foundation of the city to the end of the Consular government, including the age of Augustus, in a regular series of sixty medals, from Dassier, at one guinea the set, or singly at sixpence each." CLASS FIVE, heads of illustrious Romans, of which about forty were produced. CLASS SIX, the twelve CÆSARS, which were produced in four different sizes, and their empresses, which were produced in one size only. CLASS SEVEN, "sequel of emperors, from Nerva to Constantine the Great, inclusive," a series of fifty-two medallions. CLASS EIGHT, the heads of the popes, a series of two hundred and fifty-three medallions, "at sixpence a-piece singly, or at threepence a-piece to those who take the set." CLASS NINE, a series of a hundred heads of kings and queens of England and France, which were sold in sets only, either in or out of cabinets; and CLASS TEN, "heads of illustrious moderns;" this series had at that time extended to about two hundred and thirty heads, which were made both in black basaltes and in blue and white jasper, and of various sizes, their prices varying "from one shilling a-piece to a guinea, with and without frames of the same composition; but most of them, in one colour and without frames, are sold at one shilling each."

Of the medallions in these highly interesting and important classes, Josiah Wedgwood wrote in 1787:—

"The peculiar fitness of these fine porcelains for rendering exact and durable copies of medallions, heads, &c., at a moderate price, has induced the proprietor to aim at regular *biographical suites* of

distinguished characters, in different ages and nations, for the illustration of that pleasing and instructive branch of history; and with this view he has been at a considerable expense in collecting, repairing, modelling, and arranging portraits of illustrious men, both of ancient and modern times. The present class contains those of Greece, Egypt, and the neighbouring states, in chronological order. The four following classes exhibit a complete series of the Roman history, from the foundation of Rome to the removal of the seat of empire to Constantinople. The thread of history is continued in the next two classes by a set of the popes, and of all the kings and queens of England and France; and the more recent periods of history are illustrated in the succeeding one by a considerable number of princes, statesmen, philosophers, poets, artists, and other eminent men, down to the present time. These portraits are made both in the basaltes and in the jasper with coloured grounds; they are sold either with or without their cabinets. Their general size is *two inches by one and three quarters*, unless where otherwise expressed."

Wedgwood's next class (ELEVEN), which he headed "busts, small statues, boys, animals," &c., was a very important one, and included many of his most extraordinary works. These are the large busts of distinguished persons, which now are so rare and so much sought after. Of his productions in this class the great master wrote as follows, and his opinions on the production of popular copies of fine works of Art were so correct, that they will be read with pleasure and profit at the present time.

"The black basaltes having the appearance of antique bronze, and so nearly agreeing in properties with the basaltes of the Egyptians, is excellently adapted for busts, sphynxes, small statues, &c.; and it is certainly an object of importance to preserve in such *durable* materials as many as possible of the fine works, both of antiquity and the present age, for after time has destroyed even marbles and bronzes, as well as pictures, these copies will remain, and will transmit the productions of genius and the portraits of illustrious men to the most distant times.

"Those who duly consider the influence of the *fine arts* on the *human mind*, will not think it a small benefit to the world to diffuse their productions as wide, and to preserve them as long, as possible. The multiplying of copies of fine works in beautiful and durable materials, must obviously have the same effect in respect to the arts, as the invention of printing has upon literature and the sciences; by their means the principal productions of both kinds will be for ever preserved, and will effectually prevent the return of ignorant and barbarous ages.

"Nor have the artists themselves anything to fear from this multiplication of copies. Whatever awakens and keeps alive the attention of the public to the productions of the arts—and nothing can be more effectual for that purpose than the diffusion of *copies of fine works*—must ultimately be advantageous to the artist who is capable of producing *fine originals*; for this general attention, in whatever country it is sufficiently excited, will always produce *amateurs* who, not contented with copies which every one may procure, will be ambitious of possessing fine originals, that copies from them may be multiplied and diffused to the credit of the possessor, and the emolument as well as credit of the original artist. On these considerations the proprietor has, at a very considerable expense, extended the subjects of this class, and endeavoured to give them all the perfection in his power, and he hopes the articles in the following list will be found not unworthy the notice of those who have been pleased to honour this difficult and expensive undertaking with their generous patronage. A small assortment of the figures is now made in the jasper of two colours, the effect of which is new and pleasing.

"The proprietor is ambitious of preserving in these materials the distinguished characters of the present times, either by making their *busts* in basaltes, or their *portraits* in bas-relief, in the jasper with coloured grounds, and he begs leave to observe to those who may honour him with models or moulds for this purpose, that if the models be made in clay, they either should be burnt to enable them to bear carriage, or plaster moulds taken from them in their soft state, which will answer equally well; but that neither clay models nor plasters are to be oiled; they should be a fifth part larger than the figure required. These models, casts, or moulds may be safely sent from any distance, and they may be returned if desired."

In this durable material, the "black basaltes," busts of M. Aurelius Antoninus, Lord Chatham, Zeno, Plato, Epicurus, Junius Brutus, Marcus Brutus, Pindar, Homer, Cornelius de Witt, and John de Witt were produced, of the extraordinary size of twenty-five inches in height, while about eighty other busts were produced, of various sizes, from twenty-two down to four inches in height. In the same material was also made a fine series of more than forty statues, animals, sphynxes, &c. Of the latter an example is engraved in the group of black ware belonging to Mr. Hall, on page 195, *ante*.

The next class (CLASS TWELVE) embraced various kinds of lamps and candelabra, which were made both in the variegated pebble and black basaltes, in tripods with three lights, and other antique forms. Some were also made in jasper of two colours, "adapted to Argand's patent lamp, the brilliant light of which being thrown upon the bas-reliefs, has a singular and beautiful effect. They all bear the flame perfectly well." The prices of the lamps were from "two shillings a-piece to five guineas," and the candelabra from one guinea to four or five guineas a pair. These were never made to a great extent, and are now scarce, and much sought after by collectors.

CLASS THIRTEEN was a very important division in the productions of Wedgwood's establishment. It comprised tea and coffee equipages of every variety of shape and style of decoration. In this class the tea-pots, coffee-pots, chocolates, sugar dishes, cream ewers, with cabinet cups and saucers, and all the articles of the tea-table and dejuné, were made in the "bamboo" and "basaltes," both plain and enriched with Grecian and Etruscan ornaments. They were likewise made in jasper of two colours, "polished within (not glazed) like the natural stone, ornamented with bas-reliefs, and very highly finished," and of truly exquisite beauty. In the catalogue issued by Josiah Wedgwood in 1787, is an aquatint plate printed in colours, of one of these beautiful cups, in which the artist (I have reason to believe Francis Eginton,* of whom I shall have something more to say in a future paper) has sought to show the transparency of the thin jasper. This cup, with the addition of the gilding from a fragment of one of these very choice pieces in my own collection, I show on the accompanying engraving. The material is the finest and most

delicate jasper, the body of intense hardness, the surface truly, as Mr. Gladstone has so well expressed it, "soft as an infant's flesh to the touch," and the decoration and workmanship of marvellous beauty and finish. In Mr. Hall's collection are, among other rare examples of tea and coffee-cups, &c., a choice coffee-cup of black jasper, white inside, with white rims, white wreaths, and a blue and white cameo in front; a bamboo or cane-coloured embossed teapot and stand, with raised red border and classical groups, and many other notable specimens; and in my own possession, as well as in the hands of most collectors, are examples of bamboo and various coloured jasper services.

The next class—CLASS FOURTEEN—consisted of "flower-pots and root-pots," which Wedgwood thus described:—

"Of *root-pots*, as well for bulbous as other roots, and of flower-pots and *bouquetiers*, there is a great variety, both in respect to pattern and colour, and the prices vary accordingly. The flower and root-pots are from sixpence a-piece to seven shillings and sixpence. Some of the bulbous root-pots are finished higher, with bas-reliefs, enamelling, &c., and the prices are in proportion. The ornamental, or vase flower-pots, are from one shilling to eighteen shillings, or more."

CLASS FIFTEEN comprised the "ornamental vases of antique form, in the 'terra-cotta,' resembling agate, jasper, porphyry, and other variegated stones of the crystalline kind," of which I have already at some length spoken. These vases he describes as being—

"Adapted for ornamenting chimney-pieces cabinets, book-cases, &c. They are from 6 to 18 or 20 inches high. The prices from 7*s.* 6*d.* to two or three guineas, according to their size and the manner in which they are finished, with or without handles, bas-reliefs, gilding, draperies, festoons, medallions, &c. They are generally sold in *pairs*, or in sets of *three*, *five*, or *seven* pieces. The sets of five pieces are from about two guineas to five or six guineas the set."

CLASS SIXTEEN included the "antique vases of black porcelain, or artificial basaltes, highly finished, with bas-relief ornaments," &c., which I have already described. Of this species of vase a large number of forms, chiefly Grecian or Etruscan, were produced, and at prices at which it would make a collector's heart glad to meet with them now. The sizes were "from three or four inches high to more than two feet, the prices from 7*s.* 6*d.* a piece to three or four guineas, exclusive of the very large ones, and those which consist of several parts. The sets of five, for chimney-pieces, are from two guineas to six or eight guineas a set." While speaking of the productions in this class, it may be well to note one use to which these black basaltes vases were put, which will probably be unknown to my readers. It is that they were used for monumental purposes. At Ashley Church, for instance, in 1770, a monument to William Viscount Chetwynd was erected, "the top part of which is a niche with a circular head, and within it is placed a large Egyptian black urn, which was made at Etruria in the time of the late Josiah Wedgwood."

CLASS SEVENTEEN was composed of vases, paterae, tablets, &c., with encaustic paintings, Etruscan and Grecian. Of these vases I have already spoken in the commencement of my last chapter (Chapter V.), and it is therefore only necessary here to say that they were produced of various sizes, from six inches up to twenty inches in height, at prices varying from one to ten or twelve guineas each. Tablets for chimney-pieces, for cabinets, and for inlaying, were also enriched in the same manner as the vases, with encaustic painting, and produced an admirable and striking effect. They were made of every size, from that suitable for a bracelet to eighteen or twenty inches in diameter. "Some have been made," writes Wedgwood, "for that excellent artist, Mr. Stubbs,* so large as thirty-six inches; and his exquisite enamels upon them after nature, which have been repeatedly exhibited in the Royal Academy, are evidences of the species and value of the enamel paintings that may be produced upon these tablets."

To CLASS EIGHTEEN belonged the magnificent vases, tripods, and other ornaments, in jasper, with coloured grounds and white bas-reliefs, of which I have so often spoken, and of which a selection of examples has been engraved from Mr. Hall's collection, and from that of Mr. Rathbone, &c. Their prices Wedgwood stated to be "nearly the same as those of the high-finished vases with encaustic painting." Of these vases an immense variety was produced, and examples of different degrees of excellence and rarity are to be found in every collection.

* Francis Eginton was a man of great ability as an artist. He was the inventor, apparently, of that remarkable process for the reproduction of pictures which has of late puzzled the photographic and other societies, and of which examples are now to be seen at the Museum of Patents. Eginton was in the employ of Matthew Boulton, of the Soho Works, Birmingham, and was on terms of friendship with Josiah Wedgwood, to whom he rendered material assistance in some of his experiments. Some of Eginton's engravings are of extreme beauty.

* Stubbs, the famous painter of horses, &c., was employed to a considerable extent by Mr. Wedgwood in designing and decorating; and a large painting by him—a family group, representing Josiah Wedgwood and Mrs. Wedgwood seated under a tree in the grounds of Etruria, with their family, some on horseback, and others grouped with a child's carriage, with Woolstanton Church, &c., in the distance—hangs in the dining-room at Barlaston. Of this picture I hope to present my readers with an engraving.

The next class (NINETEEN) was devoted to "ink-stands, paint-chests, eye-cups, mortars, and chemical vessels," of some of which I have already spoken. The most notable ink-stand, described by Josiah Wedgwood as his own invention, is the plain one I have before alluded to; but truly elegant ones were made in jasper and other materials. One of the most beautiful I have shown in the accompanying engraving, drawn from an ink-stand in Mr. Hall's possession. The other articles in this class are thus spoken of by Mr. Wedgwood:—

"The 'Paint-chests' contain sets of large and small vessels, and neat pallets, for the use of those who paint in water-colours; they are sold from five shillings to half a guinea. The EYE-CUPS, for bathing the eyes, are made of the compositions imitating variegated pebbles, &c. The MORTARS,

of various forms and sizes, from *two* to *thirteen* inches in diameter, outside measure, and from *one and a half* to *ten* in the clear, are made in the hard porcelain, No. 6; a material far superior to all those in common use for these purposes, and nearly equal to agate. The excellence of these mortars for chemical and other curious uses is already well known, and their valuable properties render them equally desirable for the purposes of the apothecary and the housekeeper. MARBLE mortars are *soft* in comparison with these, and a very considerable quantity of the substance of the marble is abraded and mixed with all powders of the hard kind that are ground in them; they are corroded and dissolved by all acids, and hence, besides altering the nature of any acid liquor put into them, by imparting to it as much of their substance as the quantity of acid requires for its saturation, the surface of the marble itself is rendered rough and cavernulous, and on that account still more liable to be abraded, and very difficult to be made clean. Oils of all kinds are imbibed by them, so that whatever follows an oily substance in such a mortar must partake of the smell and taste of the oil. METALLINE mortars are dissolved or corroded not only by acids, but by all saline substances, by simple moisture, and by the air; and some experiments lately published by Mr. Blizard have given grounds to apprehend that even *dry* substances of the mere *earthy* kind, *void of saline matter*, and of no great *hardness*, will receive, by being powdered in brass or bell-metal mortars, though perfectly clean, a coppery impregnation, sufficient to manifest itself in the common chemical trials, and perhaps not altogether innocent in medicines or in aliments. From all these imperfections the PORCELAIN mortars are free; and their price is sufficiently moderate to admit of their general use. This compact, hard porcelain is excellently adapted also for evaporating pans, digesting vessels, basons, filtering funnels, syphons, tubes—such as Dr. Priestly uses in some of his experiments instead of gun barrels—retorts, and many other vessels for chemical uses, which I have made for my friends, of different forms and magnitudes, and with some variations in the composition itself, according to the views for which they were wanted. If in this department I should be happy enough to contribute anything towards facilitating chemical experiments, by supplying vessels more serviceable or more commodious for particular uses than are commonly to be met with, my utmost wishes with respect to these articles will be gratified."

The last class (CLASS TWENTY) into which Josiah Wedgwood divided his productions was "thermometers for measuring strong fire, or the degree

of heat above ignition." The principle on which these thermometers (accounts of which had been, as I have stated, read before the Royal Society) were constructed, was that of the shrinking of earthy bodies of the argillaceous order by heat—the diminution of their bulk being in proportion to the degrees of heat to which they are subjected. It is not necessary to weary my readers with a detailed account of the construction of these valuable instruments; for my present purpose it is enough to say that the gauge, consisting of two rulers fixed on a flat plate, a little nearer together at one end than the other, and bearing a graduated scale, were made of jasper ware, and were found to be much more accurate and durable than brass or any other material.

In Mr. S. C. Hall's possession is a set of Flaxman's chessmen, from the artist's original drawing, of which I give the accompanying engraving, This priceless treasure, the original drawing by Flaxman, is, as I stated in my last chapter, still in the possession of Messrs. Wedgwood at Etruria. and I am indebted to them for permission now first to engrave it for the advantage of my readers. The drawing is most exquisitely made and finished with peculiar smoothness and delicacy, and bears the great artist's signature at the corner. The engraving is of a reduced size, and the dark background is taken away. It is well to note here that the set of Flaxman's chessmen has three distinct figures of kings, three of queens, and nine of pawns, one of which latter is the "figure of a fool for chess," included in his bill, as given in my last chapter,* for which he charged twenty-five shillings. Mr. Hall has also a toilet-table and glass, set with small and exquisite medallions; and, in addition, he numbers among his treasures examples of nearly every variety of the productions of the great Josiah.

I have already, before this digression, brought my narrative down to the middle of the year 1793. In the following year Josiah Wedgwood was seized with his last illness, and on the 3rd of January, 1795, breathed his last.

From the time when he first—at that early age

ETRURIA HALL.

already spoken of—turned the lumbering potter's wheel in that old, old room at the churchyard at Burslem, to the time when he lay on his death-bed in that fine mansion (shown in the engraving)—built on his own estate, and reared at his own cost—the proprietor of the largest pottery manu-

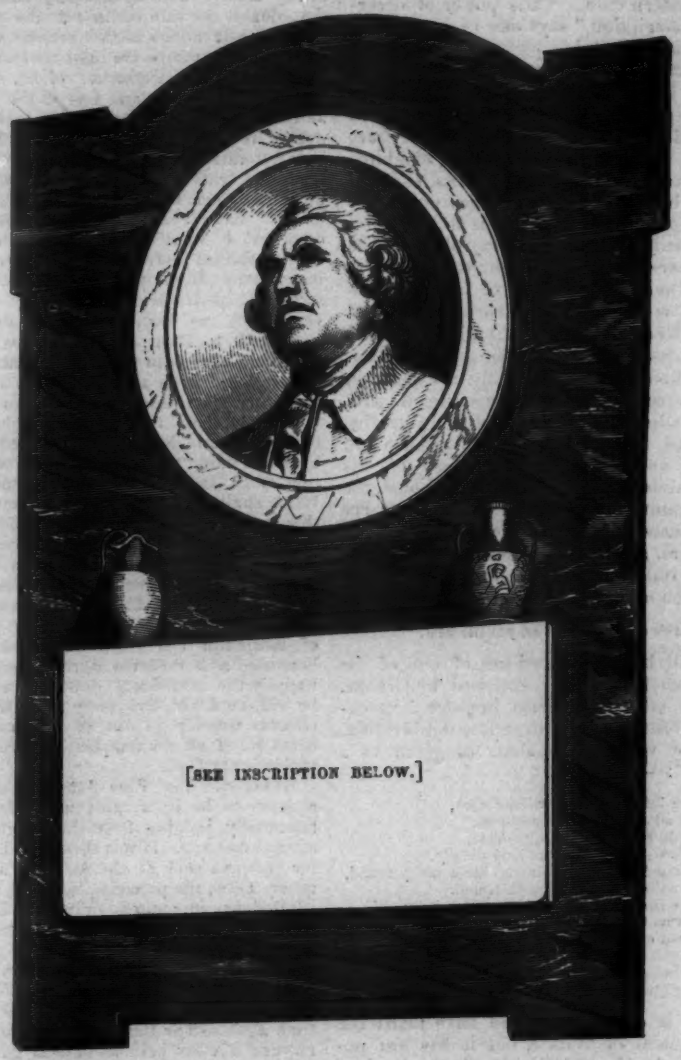
* Page 220, *ante*.

factory in the world, and looked up to by people of every class—his mind had been ever active, ever rising above his bodily ailments, ever seeking out fresh scientific truths, and ever busying itself to benefit his fellow-men; and in the midst of his most successful labours—after reaping to the full the reward of his industry, his toil, and his research—that mind which had by its working been the support of thousands of his fellow-creatures, and from which there are few who do not at the present day derive benefit in some way or other, died out but with his life, and left him resting from his worldly toil.

On the 3rd of January, 1795, Josiah Wedgwood died, and on the 6th his remains were interred in the parish church of St. Peter, Stoke-upon-Trent, as shown by the following extract from the parish register:—

"Burials in 1795.
Jany. 6th, Josiah Wedgwood, of Etruria,"

the entry being in the handwriting of "William Fernyhough,* minister of Stoke-upon-Trent," by whom it is attested. In the chancel of Stoke Church, close by the pulpit, is a large and imposing looking tablet to his memory, which I



here engrave. The monument consists of a plain slab of black marble, bearing an inscription tablet of white marble, on which rest a Portland vase and an Etruscan vase. These are surmounted by a finely sculptured three-quarter head of Wedgwood, in white marble, in a circular medallion. The monument bears the following excellent and appropriate inscription—

Sacred to the Memory of
JOSIAH WEDGWOOD, F.R.S. & S.A.,
Of Etruria, in this County,
Born in August, 1730, died January 3rd, 1795,
Who converted a rude and inconsiderable manufacture into an elegant art and an important part of national Commerce.
By these services to his country he acquired an ample fortune,
Which he blamelessly and reasonably enjoyed,
And generously dispensed for the reward of merit and the relief of misfortune.
His mind was inventive and original, yet perfectly sober and well regulated;
His character was decisive and commanding, without rashness or arrogance;
His probity was inflexible, his kindness unwearied;
His manners simple and dignified, and the cheerfulness of his temper was the natural reward of the activity of his pure and useful life.
He was most loved by those who knew him best,
And he has left indelible impressions of affection and veneration on the minds of his family, who have erected this monument to his memory.

Having brought down my narrative to the close of the useful and busy life of the great potter, it is well that I should, at the same time, close this chapter and memoir. In doing so, I feel that I cannot do better than quote the words of one well able to judge of his excellencies as a man. He says—

"Mr. Wedgwood, for many years prior to his death, in the virtuous exercise of benevolence enjoyed the highest luxury, the most delightful pleasure in which the human mind can participate. Each Martinmas he sent to certain persons in Shelton, Cobridge, and Burslem, for a list of the names, and a full statement of the peculiar circumstances of poor persons in each liberty likely to require assistance during the winter; and for supplying them with comfortable bedding, clothing, coals, and some food, he always furnished adequate funds. His purse was ever open to the calls of charity, to the amelioration of misery, and the patronage of every philanthropic institution; and his name will go down to posterity with the highest claims on their gratitude for being a true friend to mankind.

The remainder of my history, from the death of Josiah Wedgwood down to the present time, I shall briefly tell in my next chapter, which will close my "History of the Etruria Works, their Founder and Productions." †

* This gentleman wrote a monody on the death of Josiah Wedgwood.
† To be continued.

THE ART-SEASON.

The exhibitions are closed, after a season, on the whole, of unexampled prosperity. The sales effected have, taken altogether, been more numerous and at higher rates than on any preceding occasion. For the last twenty years a taste for Art has been extending in quarters to which it had never before penetrated, and doubts were long entertained as to the stability of the movement; but it has steadily continued, contrary to the opinions which we ourselves, in common with others, have expressed on more than one occasion. To learn the springs of this reaction, it is only necessary to stand for a short time in the centre of any of the larger exhibition rooms, and consider the majority of the works marked "sold." It is very significant that the class of painting called High Art is not countenanced so much as even to qualify a painter to execute a public work in that kind of serious narrative which is the primary condition of such enterprises. The re-edification of some of those artists now employed upon public works has cost the country much money, and themselves much labour: but so absolute is the common taste, that it compels descent from an exalted calling, if they would court a lucrative popularity. According to statistics which are given here, it will be shown that every picture of a certain quality exhibited this year has been sold; and still patrons and collectors complain that their money, to any amount, is ready for works of a certain standard, which are not procurable. So it is: a painter whose works are coveted can give the stamp of his maturity to only a few, and in this way it cannot be said that the supply equals the demand, although, from the facts which we now state, it may be well thought that the demand is more than supplied. The established institutions have exhibited 3,740 works, the productions of nearly 1,800 artists; of which the Royal Academy claims 1,062, the work of 655 artists, showing, as compared with antecedent years, a diminution of between three and four hundred productions, the result of a revision of their economy on the part of the body, to which attention has been pointed on former occasions. It is probable that 1,700 pictures have been rejected by the Academy, which, with those refused by other institutions, will, it may be, make the rejections amount to 2,400, subject perhaps to a slight subtraction on account of a few works which, having been rejected by the earlier exhibitions, have found acceptance in some of the later. From the Water-Colour Societies there are no rejections, as the works only of their own members are received. From the Academy a great many pictures have been sold, making every allowance for those which have been disposed of before being sent for exhibition; and as to the quality of the works sold, there are, with all the most excellent that the walls set forth, very many of the lowest scale admitted. It is generally believed that, according to the extent of the catalogue, the Academy offers to the collector a field for selection unequalled for variety and excellence. It is true that the variety and excellence are there, but a very large proportion of the better class of pictures is mysteriously disposed of, even before the doors of the gallery are opened to the public.

The extent to which water-colour drawings have this season been sold, marks an unprecedented prosperity in this department of Art. The Society of Painters in Water-Colours exhibited 351 drawings, of which, before the close of the exhibition, 300 were sold. The Institute of Painters in Water-Colours hung 323 drawings, of which 204 were sold; and at

the exhibition of the Society of British Artists the amount realised for pictures rises this season to £9,000.

Had this success been limited to the Art institutions, it might have been supposed to be a casual prosperity; but not less remarkable have been the picture sales by auction—indeed, the profits of a single firm up to a period much before the close of the season, were not less than £16,000, principally derived from works of Art. The number and importance of the collections brought forward have been singularly attractive; they comprehended those of the late Lord Lyndhurst, the late Bishop of Ely, Mr. Brett, and others containing works of rare excellence, together with the remainders of Mulready and Harding, all of whose finished pictures had, of course, been "placed" long before these sales were contemplated. To take, however, one instance—that of the drawings of Mr. Harding—they were estimated at less than £2,000; but when all expenses were defrayed, the sum paid over to the executors was somewhere about £3,700; and in other instances, of which we are cognisant, the return has exceeded the estimate.

The return for pictures sold from the different exhibitions cannot be less than £100,000, and the sums paid for works of Art, sold by auction and by other means, amount to not less than £300,000, of which the principal item is furnished by a calculation of the sums realised by the auctions of the year: thus, during a period of little more than the half of the current year, not less than £400,000 of money has been paid for works of Art. In this statement we are certain of being within the fact, without taking any account of sums of public money paid for the works in the Houses of Parliament, the collections of the Art-Union of London, large subscriptions for public monuments and the embellishment of public buildings, and liberal compensation paid for the adornment of private residences—all of which, be it understood, are strictly and legitimately of the order of fine Art. We hear from time to time of thousands of pounds being paid for one picture,—and there are certain paintings which do return the sums thus paid for them, and with a large margin of profit to the purchaser,—but the true value of such a work is the sum which it will realise twenty years hence when the fever of speculation and public curiosity has subsided. The high prices to which the works of our own popular artists have risen, are sufficiently known; they have been hitherto higher than those of the most esteemed French painters, but of late the works of these have risen to prices which are surprising even to ourselves. It is not many years since the pictures of Meissonnier were comparatively moderate in price; for his 'Chess-players,' a small work of two figures, the sum asked four or five years ago was £800; for another, which is proposed as a pendant to that, the sum demanded this season was £1,600. It is probable that a considerable proportion of the pictures, the presumed value of which goes to swell the sums that are here recorded, will not return to their possessors, in the event of their disposing of them, their original cost; but again there are others which, when sold hereafter, will realise double and more than double what was first paid for them. Both artists, and those sections of the public interested in Art, know that pictures of merit are now more eagerly sought for than they ever were before; but neither the one nor the other will perhaps readily credit the fact, made apparent by a few figures, that £400,000 has been paid for Art in this country in less than one year.

SELECTED PICTURES.

THE PICTURE IN THE BELL COLLECTION, NATIONAL GALLERY.

THE FOUNDLING.

G. B. O'Neill, Painter. P. Lightfoot, Engraver.

The painter in search of subjects drawn from the stern realities of life, would do well to look into the writings of Crabbe, whose poems are far less known among artists than those of most authors of modern date. "His power of observation and description," says one of his critics, "might be limited, but his pictures have all the force of dramatic representation, and may be compared to those actual and existing models which the sculptor or painter works from, instead of vague and general conceptions. They are often *too true*, and human nature being exhibited in its naked reality, with all its defects, and not through the bright and alluring medium of romance or imagination, our vanity is shocked, and our pride mortified. This anatomy of character and passion harrows up our feelings, and leaves us in the end sad, and ashamed of our common nature." It is this extreme truthfulness that renders his characters and situations so valuable to the artist; he saw men and things as they are, and though his pictures generally are dark in colour, and often gloomy and uninviting in subject, they are admirable as lessons of moral truths. If Cowper was the painter of the comforts and amenities of social life, Crabbe placed on his canvas the habitants of the parish workhouse, the humble occupants of the village in their poverty and wretchedness, the haunts of desperate poachers and smugglers, gipsies and gamblers, where vice and misery stalk undisguised in their darkest forms. Byron describes him as—

> "Nature's sternest painter, yet the best."

Mr. O'Neill has made good use of one of the few truly humorous scenes sketched by Crabbe, in his poem of "The Parish Register;" it describes the "vestry" sitting in serious deliberation, to determine what name shall be given to a "foundling":—

> "To name an infant met our village sires,
> Assembled all as such event requires.
> Frequent and full the rural sages sate,
> And speakers many urged the long debate.
> Some hardened knaves, who roved the country round,
> Had left a babe within the parish bound.
> First, of the fact they questioned—'Was it true?'
> The child was brought—'What then remained to do?'
> 'Was 't dead or living?' This was fairly proved—
> Then pinched, it roared, and every doubt removed.
> Then by what name th' unwelcome guest to call
> Was a long question, and it posed them all."

The subject is one which would have taxed the humorous pencil of Wilkie, but it has lost nothing in the hands of O'Neill. At the head of the table in the vestry-room of the church is the reverend vicar, occupying the chair, and exhibiting all the solemnity which the gravity of the occasion requires: such an event as this is evidently of rare occurrence in the parish, and it has consequently caused no small commotion among the magnates of the locality. One of these latter, most probably the churchwarden, or, perhaps, the lawyer of the parish, seems to be directing the minister's attention to some knotty point. Next comes an old lady, into whose hands the little direlict has fallen; she has placed the "foundling" on the table, while she exhibits to the chairman a roll or wrapper of some kind that has apparently a mark on it, by which she thinks some clue may possibly be obtained to the rightful owner of the baby, which, quite unmindful of the august assembly into which it has been incontinently ushered, feels strongly tempted to make a dash at the "parochial" ink-stand. Members of the vestry are discussing the question in various ways; one old gentleman holds a handbill headed with the word "Found," and another closely scrutinises the child through his eye-glass. The whole of the characters are capitally portrayed, each one possessing some point of humorous peculiarity.

The picture was exhibited at the Royal Academy in 1852.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

Aberdeen.—The working-classes of this city are about to show their loyalty by erecting a statue of the Queen; her Majesty has, it is said, signified her intention of giving the necessary sittings to the sculptor, whose name has not yet been announced.

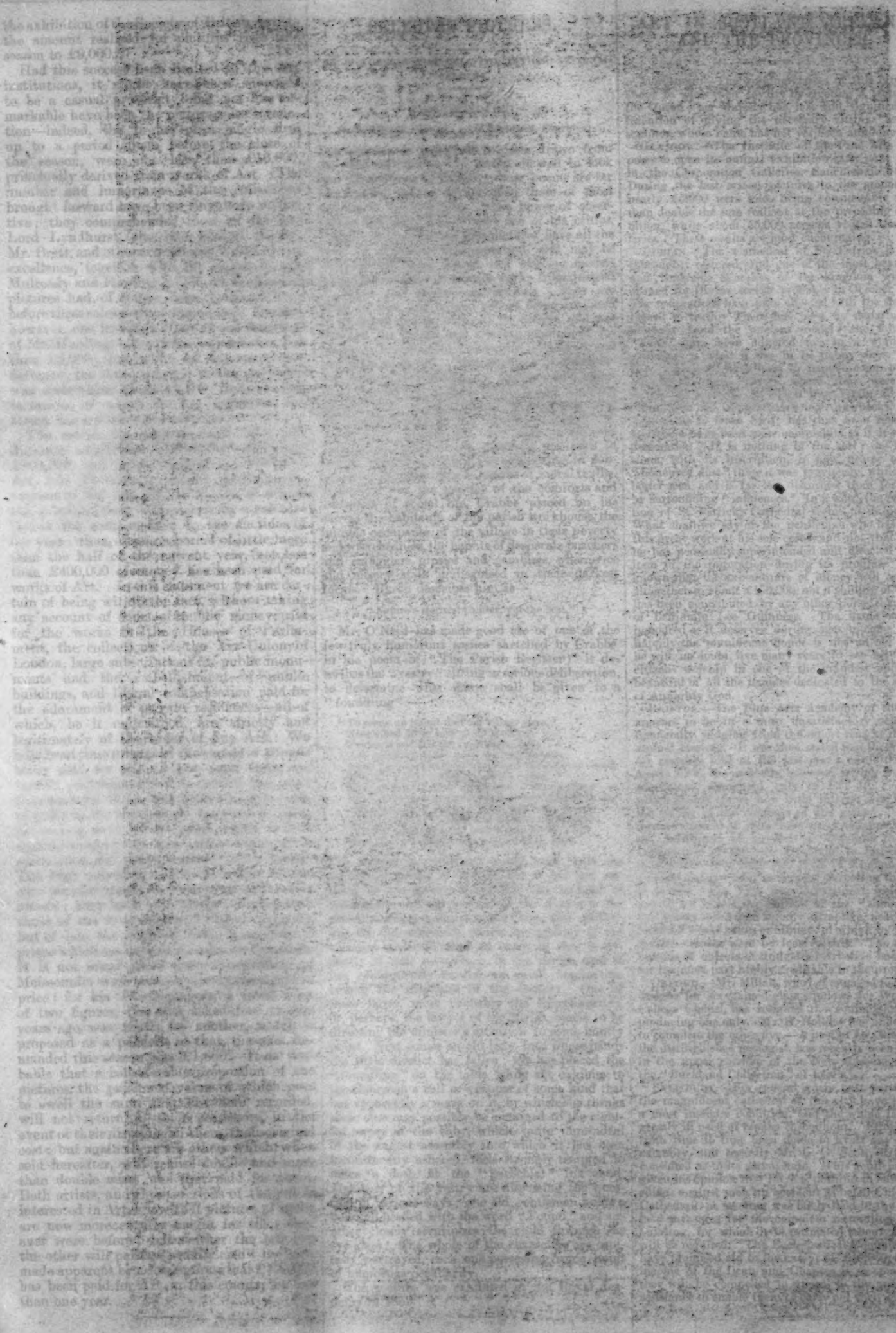
Glasgow.—The Institute of the Fine Arts purposes to open its annual exhibition early next year, in the Corporation Galleries, Sauchiehall Street. During the last season pictures to the amount of nearly £5,000 were sold, being considerably more than double the sum realised at the preceding exhibition, while about 55,000 persons visited the galleries. These results are most encouraging.

Dublin.—The Cathedral of St. Patrick is now thoroughly restored, and one of the most beautiful and venerable churches of the kingdom will be opened for Divine service probably in October next. The restorations have been effected with the sternest regard to truth. There has been no departure of moment from the ancient model; the minutest "facts" have been adhered to; in a word, the cathedral is what it was in its palmy days. The only "changes" have been to remove some of the monuments from places where they were unsightly to positions in which they retain all their value with no counterbalancing drawbacks. The monument to Dean Swift has thus been removed, and there have been some complaints as if it were a desecration. It is nothing of the sort: the tombstone, with its inscription, is now nearer to the "honoured dust" than it was previously, while it is better seen and is far less disturbed than formerly by surrounding "influences." In a word, the restoration of St. Patrick's Cathedral seems to us perfect. What shall we say of the gentleman who has done this great work at his sole cost? and not that only: he has personally superintended and directed every item of the restoration during its progress. It is known that the expenditure of money will amount altogether to about £150,000, not a shilling of which has been contributed by any other purse than that of Benjamin Lee Guinness. The name will be honoured as it deserves during ages to come. But happily the munificent donor is not an old man; he will, no doubt, live many years to see his fellow-citizens worship in one of the grandest and most beautiful of all the temples dedicated to the service of Almighty God.

Bristol.—The Fine Arts Academy of this city appears to be in a most unsatisfactory condition financially, judging from the report read at the last annual meeting. It was then stated that the amount for pictures sold at the last year's exhibition was nearly £800, the proceeds, however, arising from the admissions, amounted only to £24 19*s.*; a fact which clearly shows how little interest was felt by the public in the contents of the gallery. At the commencement of 1863 there was a balance against the Institution of upwards of £57, and the total expenditure of the year amounted to rather more than £345.—The Bath and West of England Agricultural Society held its annual gathering this year at Bristol. The Fine Arts Department, which has proved an interesting portion of the "show," was this season more than usually attractive, nearly four hundred works being exhibited, of which by far the greater number were by local artists. The contributions of objects of Industrial Art were large, and for the most part highly creditable to the producers.

Oxford.—Mr. Millais, who has engaged to furnish designs for six stained-glass windows for Worcester College Chapel, has resigned the commission after producing one only. Mr. H. Holiday has undertaken to complete the other five.—A bust of Dr. Buckland, the distinguished geologist, has recently been placed in the upper corridor of the New Museum, among the "Buckland Collection" of fossils.

Salisbury.—For several years past portions of the magnificent cathedral of this city have been in a most insecure condition, and the whole fabric is greatly in need of repairs throughout. Efforts have from time to time been made to avert any sudden calamity, and recently Mr. G. G. Scott, R.A., was consulted as to its actual state. This gentleman has given his opinion that there is nothing to ensure the edifice against such an accident as befell Chichester Cathedral. A meeting was lately held in the city to take measures for the complete restoration of the building, for which it is estimated about £50,000 will be required. The Ecclesiastical Commissioners have promised aid to the extent of £10,000, but the income of the Dean and Chapter is so small, that they will be compelled to appeal to the public for assistance to enable them to carry out their object.



G. B. O'NEILL. PINXT

P. LIGHTFOOT. SCULPT

THE FOUNDLING.

FROM THE PICTURE IN THE BELL COLLECTION, NATIONAL GALLERY.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXV.—EMILY MARY OSBORN.

A PERIOD of nearly ten years has elapsed since this series of biographical sketches was commenced. They are now drawing towards a close—at least for the present—but we should indeed do an act of great injustice were the list concluded without any reference to the female artists, who, as a body, so well maintain the intellectual honour of their sex, and so effectually aid in upholding the high character of our school of painting. Among these ladies Miss Osborn holds a conspicuous place, for she has produced pictures which the highest names in the rolls of the Royal Academy would not be ashamed to own.

Miss Osborn was born in London: she is the eldest of a family of nine children, whose father, a clergyman, resided at West Tilbury, Essex, till she was fourteen years of age. At that time he obtained a curacy in London, whither the family removed, to the great delight of his eldest girl, who rightly considered that there was now some chance of her realising the hopes she entertained of one day becoming an artist. After much consultation, and not without sundry misgivings as to the result on the part of her father and some friends, Miss Osborn was allowed to attend an evening class at Mr. Dickinson's academy in Maddox Street; Mr. Mogford was her master, and he held out great hopes of his pupil's future success. Thus encouraged, Miss Osborn pursued her studies, attending the morning classes in Maddox Street, under Mr. Leigh, who had succeeded Mr. Mogford. At the expiration of three months her father intimated his desire that the lessons should be discontinued for a time; Mr. Leigh then most generously offered for her to come to his house where a young lady was studying oil painting, and the two might work in company under his directions. The offer was thankfully accepted, and Miss Osborn was a daily student at his residence, and subsequently at his gallery in Newman Street for a year. To the kindness of Mr. Leigh she acknowledges herself indebted for almost all the instruction she has received.

Among the earliest pictures exhibited by Miss Osborn—the first was sent to the Royal Academy in 1851—were some portraits and a few figure subjects of unpretending character, as 'The Letter,' 'Home Thoughts,' &c. A small picture entitled 'Pickles and Preserves,' exhibited at the Academy in 1854, was shown, after it came out of the gallery, by some friends to a gentleman, Mr. C. J. Mitchell, who purchased it, "as an encouragement for the artist to go on." Soon after Miss Osborn was introduced to him and his brother, Mr. William Mitchell, to whose unceasing kindness and generous help she ever expresses the deepest obligation. The latter gentleman, hearing she was desirous to produce something of greater importance than anything she had yet attempted, gave her a commission for a group of life-sized portraits of a lady and her three children; it was exhibited at the Academy in 1855, with a small picture, 'My Cottage Door,' which was purchased by the Queen. With the two hundred guineas received for the portrait-picture, which Mr. Mitchell presented to the husband of the lady, the artist added a studio to her residence. In 1857 she contributed to the Academy a work that attracted the notice of many a visitor by the pathetic story it told; 'NAMELESS AND FRIENDLESS,' the title given to the composition, is engraved on this page. A young orphan girl, an artist, offers to a dealer a picture she has painted. The man examines it critically, and somewhat contemptuously; and one can fancy the result of the inspection will be of this kind—"Afraid I can't find room for it, I'm already overstocked with things of this sort; there's no sale for them." How many heavy hearts of both young and old which have turned from a shop-door with such words ringing in the ears are known only to those who have mingled with the Art-world in its various phases. And this poor girl, whose good looks have drawn towards her the eyes of some loungers in the shop, and whose young brother has accompanied her thither, will doubtless have to retrace her steps through the pitiless rain to try her fortune elsewhere, and, not improbably, be compelled at last to leave her work in the hands of some pawnbroker for an advance of a small sum of money to support herself and brother. It is a sad, true story, told without exaggeration, and shows, moreover, artistic qualities which have

[Engraved by] NAMELESS AND FRIENDLESS. [J. Cooper.

much to recommend it. The picture was purchased by the late Lady Chetwynd.

In the following year Miss Osborn sent to the Academy two pictures, one called 'Temptation,' the other 'Where the weary are at rest;' and in 1859 three, to one of which with a rather fanciful title, 'Tough and Tender,' the silver medal was awarded in 1862 by the Society for the Encouragement of the Fine Arts; it was purchased by Mr. W. R. Mitchell.

The phase of Art-life represented in Miss Osborn's 'Nameless and Friendless,' has a kind of counterpart in her painting of 'The Governess,' exhibited at the Academy in 1860. There has been a fracas in the school-room, and mamma is appealed to by one of the children. The governess is summoned before the lady, who is evidently one of those mothers—by no means an insignificant number—who think that governesses ought to endure everything "on the lowest possible terms:" she is a vulgar-looking, over-dressed woman; has, doubtless, wealth at command, but possesses not an ounce of kindly consideration or tender, feminine feeling. Of course she sides with her pet boy, and the other children maliciously enjoy the defeat of the young lady: all of them inherit her nature, and would resent every endeavour on the part of the governess to bring them under proper discipline, by kicks and scratches, as well as by rude and taunting speech. The Queen showed her high appreciation of the work by becoming its purchaser; it is a bitter satire on a too prevalent vice—it deserves no milder term—of our age, but not more bitter than true. The practice of treating educated women as if they were menial servants is but too common.

Engraved by] "OF COURSE SHE SAID 'YES!'" [*J. Cooper.*

From such instructive examples of *genre* painting Miss Osborn struck out into a bold line of history, in 1861, by sending to the Academy 'THE ESCAPE OF LORD NITHISDALE FROM THE TOWER IN 1716,' one of the pictures by this lady which we have engraved. Her treatment of the subject was suggested by the following extract from a letter written by the Countess of Nithisdale to her sister, the Lady Mary Herbert. "I had taken care," she says, "that Mrs. Mills did not go out crying as she came in, that my lord might the better pass for the lady who came in crying and afflicted, and the more so because he had on the same dress she wore. . . . . I went out leading him by the hand, and he held his handkerchief to his eyes. . . . . The guards opened the doors, and I went down stairs with him, still conjuring him to make all possible despatch." The artist has treated the theme with great skill and perspicuity. The countess having obtained permission to visit her husband in his imprisonment, takes with her a friend, Mrs. Mills, whose dress the earl assumes, and is being led away by his wife. They have passed the guard-chamber, and are now making for the outer entrance; the earl casts an apprehensive and furtive glance towards the guard as he slowly descends the steps. It is on this head that Miss Osborn seems to have exerted all her strength of delineation; and though the whole is well imagined and forcibly carried out,

the great point of the picture certainly centres, as it ought to do, in the intense expression given to Lord Nithisdale's face.

Miss Osborn appears to have paid a visit to Germany about this time, for several of her subsequent works are of German subjects. One of these pictures, called 'Of course she said "Yes!"' we have engraved; it now hangs in the picture gallery of the Crystal Palace. The story has been told in every variety of ways by artists of almost every age and clime. Love has been said to "fly out of the window" under certain unfortunate circumstances; but in this picture he enters in by the window in the form of a young German peasant in his Sunday attire, who "pours the leprous distilment" of his honeyed speech into the ears of a maiden, to the evident disturbance of her domestic occupation, for the spindle is motionless, and the weft unheeded; and no wonder they should be so while in all probability she is weaving in her own mind the web of future destiny. Whether the artist intended to draw such an inference from her treatment of this figure, or whether it was incidental as representing the ordinary employment of many of the German peasantry, the allusion is most felicitous. The style of the composition as a whole is simple and unaffected; the execution of the work is bold, as is usual with Miss Osborn. Several of these German subjects were exhibited at the Royal Academy.

The titles of the pictures exhibited by this lady last year are 'Private and Confidential,' 'Sunday Morning,' 'Slow and Sure,' and 'A Carriage and Pair;' of these the second is, perhaps, the most meritorious in all respects. To the Academy exhibition recently closed, Miss Osborn contributed only a single painting, called 'For the last Time'—two young girls about to enter the death chamber to take a last lingering look of some beloved relative, perchance their mother. We often marvel, and have almost as often asked the question, "why artists choose the sad instead of the cheerful?" But a wholesome lesson may be learned from such subjects.

Engraved by] THE ESCAPE OF LORD NITHISDALE FROM THE TOWER, 1716. *[J. Cooper.*

To one of several pictures exhibited by Miss Osborn in the gallery of the Crystal Palace this year was awarded the first prize for the best historical painting in oils. The title of this work is 'Half the world knows not how the other half lives;' and it represents an attic-room tenanted by a shoemaker and his family; on a box, or bench, lies one of his children, dead, and covered with a small sheet; a younger child is beating lustily a small drum, quite unconscious of the sorrow which has overtaken the parents; the father is at his work, but seems fearful of using the hammer in his hand, lest he should disturb the dead, while the poor mother stands by with a sad countenance and heavy heart. Such scenes are, unhappily, too prevalent throughout the length and breadth of the land; the painter does well to show in pictures of this kind what "half the world" in its luxuries and its enjoyments perhaps never thinks of, nor would know of, except through the aid of the pencil.

JAMES DAFFORNE.

SEPTEMBER.

1	Th.	British Museum closes.—New Moon. 6h. [7m. A.M.
2	F.	
3	S.	
4	☉.	*Fifteenth Sunday after Trinity.*
5	M.	
6	Tu.	
7	W.	
8	Th.	[Quarter. 5h. 50m. A.M.
9	F.	British Museum re-opens.—Moon's First
10	S.	
11	☉.	*Sixteenth Sunday after Trinity.*
12	M.	
13	Tu.	
14	W.	

15	Th.	Full Moon. 9h. 9m. P.M.
16	F.	
17	S.	
18	☉.	*Seventeenth Sunday after Trinity.*
19	M.	
20	Tu.	
21	W.	*St. Matthew.*
22	Th.	Moon's Last Quarter. 6h. 54m. P.M.
23	F.	Autumnal Equinox.
24	S.	
25	☉.	*Eighteenth Sunday after Trinity.*
26	M.	
27	Tu.	
28	W.	
29	Th.	Michaelmas Quarter Day.
30	F.	New Moon. 10h. 43m. P.M.

Designed by W. Harvey.]

[Engraved by Dalziel Brothers.

ART-WORK IN SEPTEMBER.

BY THE REV. J. G. WOOD, M.A., &c.

Last month a brief allusion was made to hops and hop-picking, a proceeding which often begins at the end of August, but frequently extends into September. Such was the case last year, the Kent railways being besieged by noisy crowds of men, women, boys and girls, going to the rich hop-grounds about Rochester, in order to gather the fragrant crop. In this respect the crop has the advantage of the gatherers, as I can well testify, having been enveloped in a crowd of "hoppers" while proceeding to the Medway.

The eye has certainly the advantage of the nostrils, for the motley crowd is most picturesque, even when congregated at that most unpicturesque of places, a railway station; and when its members are dispersed among the hop plants, too hard at work to notice a stranger, they form unconscious groups which cannot elsewhere be rivalled. It is a strange medley of a crowd that goes "a-hopping." Mostly the hoppers are of the lowest order of labourers, but among them is now and then to be heard a voice from which no amount of suffering can totally eradicate traces of refinement, just as in the diggings of Australia are, or were, to be found men erst known at the university for luxurious tastes or elegant scholarship.

The artist may and ought to pervade the hop-grounds in search of subjects, but he is not to expect that his ears and eyes will be equally gratified. There are some hop growers who only allow respectable persons to pick their hops; but, as a general fact, the tone of language is just what might be expected from a mixed assembly who work hard all day, drink as much as they can get in the evening, and at night sleep as they can, in barns, stables, outhouses, or, in default of cover, under shelter of ricks and walls.

How picturesque is the scene just after the hoppers have begun their labours, and have laid the first bines over the bag. Some are engaged in plucking off the yellow-brown seed-vessels, and dropping them into the bag with a rapidity that seems like magic; while others are bearing the long wreathed poles on their shoulders, like so many Bacchanals, with their *thyrsi*, and others are carrying away the poles stripped of their leafy burdens. The busy movements of the hoppers, and the strange medley of garments in which they attire themselves, contrast strongly with the sober quietude of that part of the ground which the labourers have not yet disturbed.

Other crops are gathered in this month, such as the beans, in the cutting and stacking of which useful plant I never could take the least interest, owing, in all probability, to much damage done by falling, when a boy, against the sharp sides of a beanstack.

There are two other crops, however, in which no one can avoid an interest, namely, the apple and the nut harvests, both affording many a subject for the painter. The apple harvest in a cider-making county is a most animated sight, as the heavy fruit is showered on the ground, or gathered carefully by those who wish to make especially good cider. What climbing of trees there is, and clinging to branches, and pushing off the fruit from the slender boughs with sticks, and catching it in sheets stretched below the tree! What clambering up perpendicular ladders by some adventurous light-weight, who rivals, and perhaps surpasses, the acrobat in daring, inasmuch as the latter knows that the pole on which he rests will be steadily balanced, while the former is by no means sure that his supporters are equal to the task.

Even when all the apples are got in, there is the crushing them in the mill—a simple contrivance, on the same principle as the incorporating mill of the powder maker, and consisting of a large circular stone, called a "runner," turned in a trough, named a "bed" or a "chase," according to the district. Then there is the wrapping the "must," as the soft, juicy mass is called, in a series of hair cloths, and squeezing them in the press until the acrid juice pours from the spout; and then the fermentation, the racking, and the bottling.

Nutting, too, comes into vogue during this month, and though the nut harvest is with certain owners of plantations a mere matter of speculation, to the general public a day's nutting is equivalent to a day's enjoyment. It is a subject too well worn by poets, and too often sketched by painters, to need any detailed description, and all that is required is to warn the artist against clothing the nutters in the scrupulously elegant garments with which they are too often decorated.

Nutting is as dishevelling and clothes-tearing an occupation as can be mentioned; and to draw a number of nutters looking as if they had just come out of bandboxes, is simply absurd. Those symmetrical folds of dress would be utterly disarranged in five minutes, those fashionable little shoes and boots would be cut to pieces in less than that time, and those glossy coats, with the faultless droop over the back, would speedily be in ribbons. Those who wish to preserve their personal neatness must either do their nutting by deputy, or foreswear nuts altogether.

Good intentions are useless when nutting comes in the way. You promise to yourself that you will only just pull down a few nuts, and take particular care of your coat. So you do for some time, until a most tempting bunch of ripe nuts shows itself a little out of reach. You try to hook it towards you, but it always slips away and evades your grasp. Of course you are not going to be beaten by a bunch of nuts, and so you scramble up the bank, and slip back again, and scrape your knees on the muddy soil. Another trial finds your stick nicely hitched over the rebellious branch, and in a moment a handful of nuts is in your grasp. You allow the branch to spring to its place, and you leap off the bank, unconscious of the fact that a long bramble has fastened a few hooked spikes in your coat, until the "crr-crr" of a rent in broadcloth betrays the damage. After this misfortune it is of course useless to be careful. Things can hardly be worse than they are, and so all the good resolutions are carried away for "pavement," and the genius of nutting reigns supreme.

There is a strange crop which is gathered during September—a crop so light in weight that the produce of a whole acre weighs scarcely eight pounds, and so valuable that these eight pounds afford a good profit to the agriculturist. The plant is the autumn crocus, and the crop consists of the three stamens, or "chives," which are dried, and are then called saffron. Near Saffron Walden, a very large tract of country is planted with this beautiful flower; and in September the crop is gathered, the stamens of four thousand flowers scarcely furnishing a single ounce of saffron.

Towards the end of September the grapes ought to be ripe, affording a grand treat to the younger members of the family. If an artist could only have drawn our annual grape gathering, he would have found plenty of subjects for sketches, for we had several walls and the southern roof of a stable covered with white and purple grapes; and both wall and stable were dotted with children intent on gathering the heavy clusters.

Ploughing again sets in at the latter end of this month, so as to get the ground ready for the winter crops; and by the end of the month the sower is again seen at his work. From the corn-fields the labourers have gone; and instead of the tall waving wheat and barley, nothing is seen but the prickly stubble, negative to the eye and fatiguing to the feet. The sportsman, however, rejoices at the sight, for with the 1st of September comes the opening day of partridge shooting, delighting his heart; and the country is studded with men and dogs all intent upon one pursuit, the slaughter of a little bird. Happy are the partridges when the 1st of September falls on a Sunday, and so gives them another day of such peace and quiet as they will never know again until the shooting season is over.

The partridge is not the only bird which has reason to regret the advent of September, for the 29th is as fatal to the geese as the 1st to the partridge; the cackling ranks in the farmyard have been reduced to a few survivors, and before the 30th day has dawned, nine-tenths of the slaughtered birds are being converted into human flesh.

As to other birds, September is rather a season of rejoicing to them. The old have recovered from the weariness and cares of household management, and the young have obtained full strength and vigour. Those birds which migrate have already begun to settle their journey, while some are gone before the month is over. Towards the end of the month some of the swallows have left us for other lands; but a few hardy bands still remain until next month, after which scarcely a straggler is ever seen, unless such straggler be injured, and otherwise precluded from undertaking the long journey that lies before it.

The starlings now begin to be gregarious, and as if to make up for the months which they have spent in isolation, assemble in flocks that absolutely darken the air. Fens, salt-marshes, and the mouths of tidal rivers, are favourite haunts of the starlings, where they assemble; and at the mouth of the Thames, Medway, and other rivers, their countless hosts may be seen, sometimes flickering in the distance as the light falls on their twinkling wings, sometimes streaming across the sky in vast armies, and sometimes wheeling in the air and performing all sorts of military manœuvres with a smartness and precision that any regiment may envy.

The ring-ouzel makes his appearance again at the end of September; and about the same time we welcome the long-billed woodcock back to our country, where he will be persecuted and hunted out of his marshes, and shot at as long as he survives. Again is heard the harsh, croaking note of the land-rail, as he runs along under shadow of the hedgerows; and the autumnal song of the blackbird, thrush, and other birds is resumed.

A few of the trees have here and there begun to don their warm autumnal tints, and their green masses are dotted with soft yellow or glowing red. In general, however, the trees wear their summer garments until October, provided that the sun be not too hot and the ground too dry for them to retain their verdure. In the paper for next month a few words will be given on the different trees, and the colours which they assume.

Now the thistle-down is matured, and flies over the field impelled by every gust of wind, and followed by goldfinches in flocks, snapping up the white down as it floats along, and chirping merrily the while. I hardly know when goldfinches show themselves to better advantage than when they are thus

engaged, and had I only possessed an artist's brush, a right beautiful picture could I have made of many a bright hedgerow scene. Now the berries begin to ripen; and in the hedges the hips and haws put on their scarlet robes, matched by those of the honeysuckle and briony. The blackberries are making their first step towards their legitimate colour, and have become red on their way from green to purple. The rich blooming violet of the sloe is now seen in the hedges, the acrid parent of the sweet and luscious plum.

As to the flowers, they change more in September than in any other month. At its beginning many a flower is in full bloom. The poppy still keeps her scarlet hat, the bindweeds hang their bell-like petals from the twigs round which they have crept, the yellow flowers of the tormentil lie like golden stars upon the ground, the hemp-nettles are still in full bloom, the hare's ear has not yet shed its flowers, and the pale yellow flowrets of the pepper-sasifrage still hang on their stalks, together with a multitude of others which it would be sheer pedantry to enumerate. But, at the end of September, where are the flowers? Dead, withered, and fallen, and their petals replaced but by the pods and other seed-vessels, that are cheering enough in the promise of fresh flowers next season, but cannot to the eye supply the place of the lovely flowers they have supplanted.

PICTURE SALES.

The report now given of these proceedings brings up the arrears of the season, which has proved a very busy one, and profitable to the auctioneers. Although there has been no well-known and important collection offered for sale this year, like those of Mr. Bicknell and Mr. Allnutt, in 1863, yet we believe the aggregate of the sales has been larger than at any preceding time for several years. The subject is referred to somewhat specifically on another page.

The late Mr. J. Mayor Threlfall, of Higher Broughton, near Manchester, had somewhat recently, we believe, accumulated a fine collection of English pictures in oils and water colours. They were sold by Messrs. Christie & Co. at their rooms on the 13th and 14th of May, by order of the executors. The works in water colours, seventy in number, occupied the first day's sale. Of these may be noticed—'A Mossy Bank with an Apple and Grapes,' and 'Dead Partridges,' W. Hunt, 168 gs. (Agnew); 'Bird's Nest and Apple Blossom,' W. Hunt, 162 gs. (Cutler); 'View off Fairlight Downs,' Copley Fielding, 115 gs. (Crofts); 'Portsmouth Harbour,' C. Stanfield, R.A., engraved, 105 gs. (Agnew); 'Canterbury Meadows,' with cows, sheep, &c., T. S. Cooper, A.R.A. 110 gs. (McLean); 'The Thames from Richmond Hill,' with cattle and figures, G. Barrett, 150 gs. (Agnew); 'The Toilet,' L. Haghe, 150 gs. (Agnew); 'Fairlight Downs,' a magnificent drawing by Copley Fielding, 210 gs. (Agnew); 'Pineapple, Melon, Plums, and Currants,' on a table, W. Hunt, 115 gs. (Agnew); 'Moor Scene,' with sportsmen, in the International Exhibition, and a 'Woody River Scene,' smaller, both by Dewint, 200 gs. (Fuller); 'Gathering Holly, Christmas Time,' perhaps the finest work of this class by the artist, E. Duncan, 315 gs. (Agnew); 'Her Majesty's Buckhounds,' F. Tayler, exhibited in Paris, Brussels, and in the International Exhibition, 300 gs. (Vokins); 'Interior of a Barn,' W. Hunt, in the International Exhibition, 210 gs. (Agnew); 'The Farm-kitchen,' W. Hunt, 100 gs. (Agnew); 'Gleaners Returning,' and 'The Return from the Peat Moss,' F. W. Topham, 450 gs. (Agnew). The water-colour pictures realised upwards of £5,000.

The sale of the oil paintings attracted even more attention than the preceding, for the collection, which numbers 104 pictures, was known to contain many of high repute. The principal were—'Highland Drovers,' with cattle, R. Ansdell, A.R.A., 260 gs. (Agnew); 'Woody River Scene,' with a cottage, horse, and cart, &c., in the foreground, P. Nasmyth, 185 gs. (Vokins); 'The Master is come, and calleth for thee,' F. Stone, A.R.A., 140 gs., (Agnew); 'The Post-Office—Reading the News,' F. Goodall, R.A., engraved in the *Art-Journal* for 1862, 285 gs. (Seager and Smart); 'The Stream from the Hills,' T. Creswick, R.A. 180 gs. (Cubitt); a group of three females, emblematic of England, Scotland, and Ireland, C. Baxter, 220 gs. (Seager); 'Canterbury Meadows,' cows, sheep, and goats in the foreground, T. S. Cooper, A.R.A., 240 gs. (Seager); 'Woodcutters,' J. Linnell, 385 gs. (Agnew); 'Shipping on the Medway,' a small picture by C. Stanfield, R.A., painted in 1857, 395 gs. (Vokins); 'Interior of an Irish Cabin,' F. Goodall, R.A., 101 gs. (Gambart); 'Albert Lee visiting Dr. Rochecliffe,' a scene from "Woodstock," J. Faed, R.S.A., 430 gs. (Leggatt); 'River Scene—Moonlight,' J. Linnell, 115 gs. (Dr. Sharp); 'The Road through the Wood,' T. Creswick, R.A. 210 gs. (Leggatt); 'Bretonne Courtship,' F. Goodall, A.R.A., 235 gs. (Holmes); 'Minna and Brenda,' C. Baxter, 255 gs. (Agnew); 'Crossing the Ford, Seville,' R. Ansdell, A.R.A., 340 gs. (Seager); 'Man goeth forth to his work and to his labour until the evening,' P. H. Calderon, 160 gs. (Morley); 'The Quoit Players,' J. Linnell, stated to have been painted half a century ago, 380 gs. (Agnew); 'Interior of a Cathedral,' D. Roberts, R.A., 320 gs. (Vokins); 'A Mountain Road,' T. Creswick, R.A. 215 gs. (Seager); 'Madge Wildfire leading Jeannie Deans up the Church,' W. P. Frith, 175 gs. (Crofts); 'The Highland Bothy,' R. Ansdell, A.R.A., 240 gs. (Agnew); 'Elgin Cathedral,' D. Roberts, R.A. 205 gs. (Vokins); 'A Classical Bay Scene,' with cupids and nymphs, sunset, F. Danby, A.R.A. 355 gs. (Agnew); 'Cranmer at the Traitor's Gate,' F. Goodall, R.A., 670 gs. (Seager and Smart); 'Oran,' W. Wyld, 215 gs. (Agnew); 'The Disobedient Prophet,' J. Linnell, exhibited at the International Exhibition in Paris, 950 gs. (Agnew). The oil pictures sold for the gross sum of £10,575.

A valuable collection of water-colour pictures, the property of the late Mr. H. J. Wheeler, of Hyde Park Gardens, was sold on the 1st of June, by Messrs. Foster, at their gallery in Pall Mall. The prices realised by the majority of the works show the estimate formed of them by the purchasers. Of the fifty-two pictures offered, the most important were:—Five small compositions of classical figures, by Cipriani, 146 gs. (Fuller); 'Isle of Skye,' G. F. Robson, 145 gs. (Fuller); 'Children in a Shower,' and 'Oh, Nanny, wilt thou gang wi' me?' F. Tayler, 130 gs. (Agnew); 'Morning' and 'Evening,' two river scenes, with cattle, R. R. Reinagle, R.A., 170 gs. (Agnew); 'A Peasant Girl,' W. Hunt, £100 (Arthur); 'Landscape,' with sheep, W. Havell, 100 gs. (Agnew); 'Lake of Llanberis, with Snowdon,' John Varley, 150 gs. (Agnew); 'Landscape,' G. Barrett, painted in 1835, 270 gs. (Fuller); 'The Falls of Rayader,' W. A. Nesfield, 340 gs. (Henry); 'Val d'Aosta, Piedmont,' J. D. Harding, painted for its late owner as a pendant to the last, 390 gs. (Henry); 'The Fish Market, Hastings,' T. Heaphy, 240 gs. (Fuller); 'Sussex Downs—Arundel Castle in the distance,' Copley Fielding, 870 gs. (Agnew); 'A Scottish Lake, Sunset,' Copley Fielding, 520 gs. (Agnew); 'Off Scarborough—Squally Weather,' Copley Fielding, 370 gs. (Wallis); 'The Pass of Terracina,' C. Stanfield, R.A., 660 gs. (Wallis); 'The Porch of the Cathedral of Chartres,' S. Prout, 285 gs. (Wallis); 'The Cornfield,' P. Dewint, 550 gs. (Wallis). The sale of Mr. Wheeler's collection, which realised more than £10,000, concluded with six drawings by J. M. W. Turner, R.A.:—A small vignette composition, 150 gs. (Fuller); 'Cologne,' also small, 460 gs. (Parnell); 'In the Val d'Aosta,' 600 gs. (Parnell); 'Rafts on the Rhine'—this and the one immediately preceding are a pair, about 12 inches by 16 inches—420 gs. (Wallis); 'Vessels off the Coast,' 27 inches by 15½ inches, 520 gs. (White); 'View on the Brent,' same size, 1,350 gs.; the name of the purchaser did not transpire.

Immediately after the dispersion of these drawings, Messrs. Foster offered for sale a number of oil pictures of the English school, with a few foreign works. The names of the collectors—two gentlemen, it was understood—did not transpire. Among the paintings were—'Brittany Peasants,' F. Goodall, R.A., £104 (Lloyd); 'The Forest Glade,' T. Creswick, R.A., with deer, by R. Ansdell, A.R.A., 165 gs. (Wallis); 'View near Reigate,' with gipsies in the foreground, W. Linnell, 1863, 240 gs. (Julius); 'Church of San Maria della Salute, Venice,' D. Roberts, R.A., 340 gs. (Wallis); 'The Pet Pigeon,' W. C. T. Dobson, A.R.A., 190 gs. (Earl); 'The Rivals,' J. Faed, R.S.A., 225 gs. (Earl); 'The Broken Pitcher,' W. Müller, 160 gs. (Marshall); 'The Forger Disturbed,' J. B. Litschauer, a distinguished *genre* artist of Germany, 100 gs. (Lloyd); 'Wreck on the Goodwin Sands,' E. W. Cooke, R.A., exhibited at the International Exhibition in 1862, 635 gs. (Vokins); 'In the Bezeskein, El Khan Khalie, Cairo,' J. F. Lewis, A.R.A., 330 gs. (Holmes).

On the same day Messrs. Christie, Manson, and Woods sold, at their rooms in King Street, a small but very choice collection of English pictures, the property of the late Mr. John M'Arthur, of Park House, Clifton; among which were—'An Interior,' with a boy standing before a mirror, W. Hemsley, 111 gs. (Holmes); 'The Rosebud,' and 'The Rosebud of England,' a pair of very beautiful fancy female portraits, by C. Baxter, 282 gs. (Edwards); 'Landscape,' with a cow, sheep and lambs, and a goat, T. S. Cooper, A.R.A., 114 gs. (Chase); 'Head of the Giudecca, Venice: Waiting for the Regatta,' J. B. Pyne, 96 gs. (Agnew); 'Girl at a Spring,' P. F. Poole, R.A., 140 gs. (Agnew); 'Coast Scene, Smugglers,' C. Stanfield, R.A., 275 gs. (Beaumont); 'Annie Lyle, Allan M'Auley, and Menteith,' from "A Legend of Montrose," F. Stone, A.R.A., 275 gs. (Morby); 'Oh, Nanny, wilt thou gang wi' me?' T. Faed, A.R.A., 840 gs. (Henry); 'The Harvest Waggon,' J. Linnell, 710 gs. (Holloway); 'Greek Female Exiles,' P. F. Poole, R.A., 320 gs. (Arnold); 'Genoa, from the Senace,' J. B. Pyne, 430 gs. (Graves); 'The Fleur-de-Lys,' a composition of four figures, W. Etty, R.A., 350 gs. (Arnold); 'The Nile, looking towards Cairo,' W. Müller, 870 gs. (Holmes); 'Coming of Age in the Olden Time,' the engraved picture, W. P. Frith, R.A., 1,150 gs. (Flatou); 'Dartmouth,' C. Stanfield, R.A., 1,220 gs. (Flatou); 'The Piazza of San Marco,' in October, 1851, D. Roberts, R.A., 1,000 gs. (Arnold). The sum realised by the whole of the pictures was £8,740.

It is a long time since so valuable a collection of pictures by the old Dutch and Flemish masters has been offered to sale by auction, as that formed by the late Mr. Johann Moritz Oppenheim, of Cannon Street West, who, we believe, had been many years blind, and yet, in this unfortunate condition, he continued to add to his gallery. It was sold by Messrs. Christie, Manson, & Co., on the 4th of June. The principal examples were:—'A Cattle Fair in a Dutch Village,' on copper, and its companion, a 'Scene' in the same village, with waggons, carts, figures, and animals, Breughel, 245 gs. (Holloway); 'The Outer Works of a Dutch Fortified Town,' and 'The Entrance' to the same town, Vander Heyden, 195 gs. (Webb); 'Landscape—Repose of the Holy Family,' Poelemberg, 118 gs. (Holloway); 'Interior of a Shop,' Mieris, 160 gs. (Rutley); 'Italian Landscape,' J. and A. Both, 122 gs. (Taylor); 'A Card Party,' Jan Steen, 280 gs. (Haines); 'Landscape,' with cavaliers and ladies at the entrance to a garden, Moucheron, the figures by Adrian Van der Velde, 205 gs. (Cox); 'A Female Peasant,' Karel du Jardin, 105 gs. (Rutley); 'The Battle of the Standard,' P. Wouvermans, 330 gs. (Webb); 'Landscape,' Ruysdael, 1,450 gs. (Webb): at the sale of Col. Baillie's pictures a few years ago, this fine painting realised 1,250 gs.; 'Interior of Antwerp Cathedral,' P. Neefs, with numerous figures by Francks, 120 gs. (Edwards); 'A Milk Maid,' N. Maes, 410 gs. (Woodin); 'Landscape,' with a female peasant in a blue dress bathing her feet in a stream, A. Van der Velde, 430 gs. (Webb); 'Dr. Van Ruyter lecturing on Anatomy,' Gonzales Coques, 115 gs. (Rutley); 'A Wooded Land-

scape,' with cottages, Hobbema, 890 gs. (Holloway); 'The Departure for the Chase,' P. Wouvermans, 860 gs. (Jones); 'Rustic Interior,' with dancers, Ostade, 700 gs. (Nieuwenhuys, of Paris); 'The Khermesse,' Teniers, 1,450 gs. (Rutter); 'Flowers,' Van Huysum, 500 gs. (Agnew); 'The Battle between Alexander and Porus,' N. Berghem, 175 gs. (Holloway).

Mr. Oppenheim's collection contained a few paintings by modern foreign artists; of these were:—'Graziella,' R. Lehmann, 510 gs. (Holloway); 'Opportunity makes Thieves,' 740 gs. (Agnew); 'The Frightened Flock,' Verboeckhoven, 320 gs. (Blenkiron); 'Landscape,' introducing A. Van der Velde sketching cattle, and its companion, 'The Morning Ride,' Rubens and Van Dyck in a landscape, E. and C. Tschaggeny, both pictures commissions from their late owner, 255 gs. (Blenkiron); 'The Morning Visit,' Luckx, 160 gs. (Coope); 'Summer,' B. C. Koekkoek, and 'Winter,' Goldsmid, 130 gs. (Smith, of Bond Street); 'La Dame à la Ferme,' Madou, 260 gs. (Anonymous). A few specimens of sculpture were included in the sale:—'Theseus,' an antique statuette from the collection of the late Duke of Buckingham, 105 gs. (Whitehead); 'Mignon,' on a square pedestal of serpentine marble, enriched with a medallion head of Goethe, and three illustrations of his works in bronze *alto-relievo*, H. Bandel, 340 gs. (Vokins); 'The Fisherman's Orphan,' G. Geefs, 160 gs. (Vokins). The entire collection of works of Art, numbering fifty-one lots, sold for nearly £13,800.

On the 17th and 18th of June, Messrs. Christie, Manson & Co. sold a considerable number of pictures by the old masters from the galleries of the late Earl of Clare, the Right Hon. Edward Ellice, Mr. G. A. Hoskins, and Mr. E. G. Vernon Harcourt. We append a list of the most important works:—'The Drawing-Lesson,' Mieris, 88 gs. (Nieuwenhuys); 'The Beggar Relieved,' Mieris, 155 gs. (Cox); 'Children beneath an Arch, looking at a Bird's Nest,' Van der Werff, 108 gs. (Webb); 'Landscape,' upright, a river rushing over broken ground, a group of fir-trees on the bank, &c., Ruysdael, 210 gs. (Holloway); 'Landscape,' Wynants, with figures by A. Van der Velde, 96 gs. (Vokins); 'Interior,' a group of five persons playing at cards, Teniers, 152 gs. (J. M. Smith); 'Two Monkeys quarrelling over a Basket of Fruit,' Snyders, and its companion, 'Three Dogs standing near a Pan,' 206 gs. (Rutley); 'A Dead Hare suspended from a Tree,' a group of flowers near, Weenix, 360 gs. (Ward); 'Landscape and Figures,' Wynants, 96 gs. (Holloway); 'A Young Girl caressing a Spaniel,' Greuze, 1,020 gs. (Durlacher); 'Roses, Peonies, and Pinks,' with a terra-cotta jar on a marble table, bird's nest and eggs, Van Huysum, from the collection of the late Sir C. Bagot, 500 gs. (Farrer); 'La Tricoteuse,' a female knitting at a window, Netscher, 390 gs. (Cox); 'Landscape,' cottage near a pool of water, surrounded by trees, peasants passing along the road, Ruysdael, 205 gs. (Vokins); 'The Travellers,' a group of figures, with a horse and cart descending a road, two figures with a horse crossing a stream, &c., Wouvermans, 155 gs. (Nieuwenhuys); 'The Astrologer,' from the collections of Hesse Cassel, Le Perrier, and others, Gerard Dow, 670 gs. (Haynes); 'A Peasant,' holding a bottle, and drinking from a glass, Murillo, from the collections of Prince Talleyrand and Lord Charles Townsend, 1,300 gs. (Rutley); 'Portrait of Field-Marshal Count La Lippe,' Sir J. Reynolds, 125 gs. (Smith); 'A Village Fête,' Jan Steen, from the Saltemarsh gallery, 100 gs. (Adams); 'A View in Gueldersland,' trees and felled timber in the foreground, Wynants, peasants driving sheep and cattle, by A. Van der Velde, 130 gs. (Bourne); 'The Enchantress quitting the Infernal Regions,' Teniers, formerly in the collection of Mr. S. Rogers, 120 gs. (Bourne); 'The Prince of Orange's Yacht off Amsterdam,' Backhuysen, 105 gs. (Page); 'The Annunciation,' Murillo, from the collection of the late Lady Beresford, 175 gs. (Curtis); 'Four Persons playing at Monte,' Velasquez, 200 gs. (Cox); 'The Water-mill,' wooded heights and figures in the foreground, Ruysdael, 175 gs. (Pearce); 'Travellers halting at an Inn by a River,' Wouvermans, 165 gs. (Pearce); 'River Scene,' with a state barge, numerous boats and figures, Van der Capella, 510 gs. (Pearce); 'Entrance to a Dutch River,' Van der Capella, 160 gs. (Cox); 'A Calm,' man-of-war and boats at anchor, W. Van der Velde, 200 gs. (Pearce); another 'Calm,' fishing-boats and yachts at anchor, W. Van der Velde, 280 gs. (Pearce); 'St. Joseph with the Infant Saviour on his knee,' Murillo, 290 gs. (Moore); 'The Virgin and Angel,' Raffaelle, 240 gs. (Anthony).

Messrs. Christie, Manson, & Co., sold, on the 25th of June, a number of paintings and drawings, the majority of which belonged to Mr. T. H. McConnel. The principal pictures were:—'Lowestoft,' J. M. W. Turner, £134 10*s*. (Agnew); 'The Hay-Field,' D. Cox, 205 gs. (Agnew); 'Contemplation,' T. Faed, A.R.A., 63 gs. (Flatow); 'Canterbury Meadows,' T. S. Cooper, A.R.A., 75 gs. (Vokins); 'Whitehaven—Fishing Boats returning,' S. Bough, R.S.A., 90 gs. (Agnew); 'Hide and Seek,' W. H. Knight, 100 gs. (Agnew); 'The Highland Mother,' T. Faed, A.R.A., 150 gs. (Flatow); 'Landscape, with Sheep,' Augustus Bonheur, 110 gs. (Gilbert); 'A Gipsy Girl,' J. Phillip, R.A., 114 gs. (Mitchell); 'Beaching the Boat,' J. C. Hook, R.A., 200 gs. (Flatow); 'The Toilet,' Mdlle. H. Browne, 150 gs. (Pocock); 'The Path through the Wood, Spring,' J. T. Linnell, 400 gs. (Agnew); 'Gillingham Church, Kent,' W. Müller, 175 gs. (Levy); 'Fallow Deer,' R. Ansdell, A.R.A., 130 gs. (Mitchell); 'Bird's Nest and Flower,' W. Hunt, 100 gs. (Agnew); 'Landscape, Afternoon,' G. Barrett, 126 gs. (Agnew). The above are all in water-colours; the oil-paintings were disposed of at comparatively small prices.

A "miscellaneous" collection of pictures in water-colours and oils was sold by Messrs. Christie, Manson, and Woods on the 9th of July. There were some fine specimens of both classes submitted for sale, among the principal of which may be pointed out the following drawings:—'Sussex Downs, Village of Patcham and Mill,' Copley Fielding, 150 gs. (Lloyd); 'The Frauenkirche, Nuremberg,' and 'The Canal at Bruges,' both by S. Prout, 185 gs. (E. White); 'Christ and his Disciples,' G. Cattermole, 90 gs. (Vokins); 'Bird's Nest and Apple Blossoms,' W. Hunt, 130 gs. (Smith); 'Interior of a Cathedral in Belgium,' and 'The Toilet,' L. Haghe, 171 gs. (Patteson); 'Sea View off Dover,' J. M. W. Turner, R.A., a remarkably fine work, 625 gs. (Webster). The following are oil-paintings:—'View of Bristol from Bedminster Fields,' W. Müller, 190 gs. (E. White); 'Waiting for the Ferry—Bacharach, on the Rhine,' W. Müller, 285 gs. (Graves); 'The Godmother,' De Jonghe, 96 gs. (Carpenter); 'Barnes Terrace, on the Thames,' J. M. W. Turner, R.A., painted about 1827, 1,000 gs. (Webster); 'Rembrandt in his Studio,' J. Gilbert, exhibited at the British Institution in 1860, 185 gs. (Colnaghi); 'Coast Scene,' with fisherwomen and children, W. Collins, R.A., 255 gs. (Weston); 'The Country Waggon, Snowden—Early Morning,' and 'The Hotwells, Bristol—Storm coming on,' both of them early works by Turner, painted for the Rev. J. Nixon, and from the collection of Dr. Nixon, 202 gs. (Reynolds). The sum of £8,500 was realised by the entire sale.

At the sale of the late Mr. George Daniel's library and works of Art, at the end of July, the following pictures in water-colours were disposed of:—'View on the Thames,' with Lambeth Palace on the right and old Westminster Bridge in front, 'The Pier at Dieppe,' and a smaller drawing of the same subject, D. Cox, 160½ gs. (Vokins); 'Coast Scene—Isle of Wight,' De Wint, 41 gs. (Colnaghi); 'View of Scarborough,' J. D. Harding, 36 gs. (Vokins); 'Skiddaw and Saddleback, from Bolton Moor,' and 'Stonehouse Bridge, Plymouth,' C. Stanfield, R.A., 170 gs. (Vokins); 'Dumbarton Castle,' and 'A Mountain Scene,' with elephants and figures in the foreground, C. Stanfield, R.A., 164 gs. (Pocock); 'Mayence,' and 'Interior of a Cathedral,' S. Prout, 45 gs. (Graves); 'Lake Scene,' with the Grampian Hills, G. F. Robson, 27½ gs. (Vokins); 'The Abbotsford Family,' Wilkie, £30 10*s*. (Bohn, jun.). Mr. Daniel's collection of drawings and other works of Art produced £1,880.

THE ARCHÆOLOGICAL INSTITUTE AT WARWICK.

THANKS to fine weather, a pretty neighbourhood, and the abundance of ivy-grown castles, the meeting of the Archæological Institute in Warwickshire has proved pleasant and instructive. The excursions were numerous, the papers if not elaborate were not over long, and the proceedings generally, though not eminently learned, had the recommendation of being lively and discursive. At the inaugural meeting held in the Court House, Warwick, the Marquis Camden resigned the chair to Lord Leigh, president of the year. Mr. Beresford-Hope observed that he considered it a happy omen when the Institute was coming of age—for it was entering on the twenty-first year of its existence—that the metropolis of the county should have been selected for their meeting, a town indissolubly associated with the name of Dugdale, the great patriarch and exemplar of English archæologists, and with the name of Shakspeare, the great topographical poet of England. Archdeacon Sandford, on behalf of the clergy, paid fitting tribute to the benefits archæology had conferred upon the history, literature, jurisprudence, architecture, and theology of our country. Archæologists had rescued and restored sacred fabrics, not from the hands of ancient barbarians, but from the ravages of the Goths and Vandals of modern times, from the mistaken zeal of churchmen, country clergy, churchwardens, and squires, and still more from the greater barbarities of utilitarian selfishness. The Bishop of Oxford added that archæologists were not mere mites, living in some remote old cheese, but men who, thoroughly alive, sought to blend the beautiful velvety shadows of the past with the obscure but magnificent promise of the future, thus extending the vision beyond the narrow limits of the present, and teaching the mind what to live for and aspire after. Such was the fitting introduction to the science of archæology given at this inaugural meeting. And imagination and rhetoric having thus scattered flowers in the path of a full and fair assembly of pleasure-seeking students of both sexes, off the company started amid the pealing of bells to inspect the neighbouring church of St. Mary, with its famed Beauchamp Chapel, which enshrines the ashes of Richard Earl of Warwick, and of Leicester, the favourite of Queen Elizabeth. One of these tombs displays enrichments in coloured enamels, and the niches still contain the original brass figures. It is a choice example of the Art-manufactures which in the middle ages were devoted to the service of the Church. The east end of the chapel is filled with a grandiose perpendicular window, decorated with glass in the effective pictorial style of that period. The party was next conducted to the Earl of Leicester's Almshouses, specimens more than usually intact of the domestic architecture of the sixteenth century.

The peregrinations of Wednesday commenced with a visit to Warwick Castle, and the Rev. C. H. Hartshorne, having mounted a chair, gave a fragmentary sketch of the structure. The precise date of the present building is doubtful, but probably no portion of the existing edifice is earlier than the middle of the fourteenth century. For pictorial effect, the castle stands almost without rival. The spacious courtyard in which the company assembled is shadowed by noble trees, above which rise the stately towers of Cæsar and Guy. Entering the grand suite of apartments occupied by the present earl, commanding views are gained of the richly-wooded grounds and

neighbouring domains from balconies perched one hundred feet above the Avon, which washes the foundations. Solemn cedars cast broad shadows upon the soft turf. The pictures with which the halls are hung obtained clear elucidation from Mr. Scharf. Warwick Castle and its belongings, including the kitchens and cellars, having been fully surveyed, the learned Institute at two o'clock began to feel the need of bodily sustenance. At this moment carriages coming to the rescue, the members were conducted forthwith to the stately mansion of the noble president, the reigning lord of Stoneleigh Abbey, where a luncheon, with the welcome addition of a claret cup, did much to restore the jaded intellect of venerable professors. In convivial and congenial mood the party proceeded to Kenilworth, among the ruins whereof slumber the memories, now dim in the perspective of the past, of those princely pleasures which Leicester showered around his fond yet fickle queen. Mr. Hartshorne, whom the Institute has installed warden of castles universal, again ascended a tribune extemporised on the green grass, and delivered himself of chronologic conjectures, which certain incredulous hearers forthwith set themselves to refute by a critical scrutiny into the reputed Norman remains. Here learned ladies gave proof of praiseworthy ardour by mounting ladders which led to an upper level, whence a well might be looked into, at the bottom of which truth has been long supposed to lie; but, unfortunately, the Diogenes of the Institute had forgotten his lantern.

Thursday opened by a pleasant expedition to Coventry, for, as a facetious archæologist observed, nothing could be more pleasant, at least to a student solicitous of silence and solitude, than to be sent, as the saying is, to Coventry. However, as the mission assigned to these meetings is only to be accomplished through a copious flow of talk, we did not hear of any recluse ready to avail himself of the peculiar privileges of the district. More willing by far were moralists to descant on another exclusive custom pertaining to the ancient city—the ride of the Lady Godiva through its gable-pointed streets. On this suggestive archæological incident the opinion seemed to be that the lady's achievement might be safely accepted, but that the sly act of Peeping Tom should be repudiated; and furthermore, that his image set up at the corner of the market-place could not be authenticated—probably, indeed, it was the joint work of some barber and tailor of post-archæologic times. The deliberations of the excursionists, however, as the day advanced, took a more serious turn. On entering the city the first act was to proceed to St. Mary's Hall, a venerable building, where the mayor, in the midst of a carefully compiled museum of city archives and corporation regalia, together with other valuable records and remains, collected in honour of the visit, supported on one side by a sword-bearer in voluminous wig, and on the other by a mace-bearer crowned in cardinal's hat, read an address from the town council to the assembled members of the Institute. The company then proceeded by tortuous and ascending streets to the eminence, or plateau, crowned by the church dedicated to St. Michael the Archangel, who loves to alight on the high places of the earth. This church has a spire which rises to 300 feet; it is one of the largest parish churches in the kingdom, and we know of few naves and chancels more spacious and imposing: well might Sir Christopher Wren pronounce the structure as a masterpiece. Built, however, as late as the fifteenth century, it barely falls within the mediæval predilections of the Institute. Mr. Beresford-Hope, mounting a seat in the choir, drew attention to the interesting relation found to exist between the architecture of the church and the social status of the times and of the district in which it had been reared. Here was manifest what may be termed the "social" aspects of architecture, seen commonly in the churches of Flanders and of the Low Countries, but comparatively rare in England. Here they stood within a very large hall-shaped parish church, such as had grown up in the rich and populous communities of the fourteenth and fifteenth centuries, seeking in the house of God comfort and luxury, and ambitious of display. But this was not only a fashionable parish church, it was also the Covent Garden of England. In this church the famous series of religious plays called "The Coventry Mysteries" were acted. The great breadth of the nave and chancel made the interior specially fitted for the representation of the old dramas founded on the Bible history. Mr. Bloxam added that some of the dresses used in the "mystery plays" were now in the possession of Mr. Staunton, Warwickshire. The scanty remains of the cathedral close by were next inspected. This edifice, which belonged to the thirteenth, or to the early part of the fourteenth, century, has been wholly destroyed, save the fragmentary substructure of the west end; evidence, however, was not wanting that the cathedral in its glory boasted, like its sister at Lichfield, of three spires. Thus Coventry, in the middle ages, pierced the sky of Warwickshire with no less than six spires. The rest of the day was devoted to the inspection of the following buildings:—Trinity Church, where a painting of the Last Judgment had been discovered thirty years since, decorating the eastern arch of the nave; White Friars Monastery, the ambulatory and dormitory of which Mr. Bloxam pronounced to be the most unique remain in the city of Coventry; Ford's Hospital, an ornate specimen of the carved oak buildings of the fifteenth century; St. John's Church, a hybrid of styles; Bond's Hospital; and lastly, the Grammar School, where Sir William Dugdale received his education. Some of the party then spent an hour in the examination of Mr. Skidmore's famed Art-manufactory, where the metal-work for the Albert Memorial, a pulpit for Ely Cathedral, and a highly enriched fountain for Westminster, show the last development of the decorative Arts subsidiary to architecture.

Friday was set apart to Lichfield Cathedral. Antiquaries sometimes labour under the imputation of being little else than learned triflers, innocent discoverers of mare's-nests, the value of which they alone know how duly to appreciate. But here in Lichfield Cathedral was noble game, worth indeed liberal expenditure on powder and shot. And the Institute, setting due store upon the prize, brought to bear upon the foundations and superstructure their heaviest piece of artillery. Professor Willis, himself a tower of strength, had encamped for some days previously within the cathedral precincts, and thus made himself master of the position. Having laid siege against, and even, in years gone by, undermined the cathedral by stealthy excavations, the spoils thereby gathered he laid before his friends of the Institute in the ancient Guildhall of the city of Lichfield. Ground-plans, hung against the walls, set forth in detail the results of prolonged investigation, chiefly directed to determine the historic antecedents of the present choir. The original foundation was a Norman choir, which had been swept away to make room for its successor in the Early English style. The present Lady Chapel, with its polygonal apse, was erected about 1300. A quarter of a century later the choir was once again pulled about, and the existing Decorated clerestory added. The remarkably effective glass of the sixteenth century, in the Lady Chapel, brought from the abbey church of Liege, obtained from Mr. Winston warmest eulogy. This high authority has, in his published work, "Hints on Glass Painting," extolled the cinque cento style as "the golden age of glass painting," and therefore we need feel less surprise that Mr. Winston took these windows at Lichfield as a text upon which to found a thundering denunciation against all earlier and less pictorial modes of treatment, much to the disgust of certain petrified ecclesiologists of austere Pre-Raphaelite propensities. Mr. Winston wields a slashing pen, and Art in his hands is as a warrior knight, that puts on sword and helmet for service in the church militant.

Saturday morning a lengthy paper was read by the Dean of Chichester on "The Life and Times of John de Stratford." At half-past one carriages were in readiness to take the excursionists on their Stratford pilgrimage. *En route* the church of Charlecote was entered, chiefly for the sake of three monuments to the Lucy family, two of which were rudely wrought by English sculptors or masons, and the third, in contrast, showed the detailed and delicate elaboration of the Italian Bernini. Never was the contrast between the rough sturdy school of the North and the refined and emasculate style of the South brought out more forcibly by immediate juxtaposition. The adjacent house and grounds of Charlecote, kindly thrown open by their present possessor, H. S. Lucy, Esq., were next visited. Here in the park, under the shadow of noble trees, might be seen herds of deer, reposing just as when the youthful Shakespeare tried a 'prentice hand on his proud neighbour's flocks. The house of Charlecote has a fine outlook across garden terraces, down upon white-swan Avon, as she flows softly on her mossy bed. The carriages drove by rural lanes to the neighbouring town of Stratford, setting the company down at the church, the resting-place of the poet. Here, doubtless, each pilgrim indulged in emotions suited to the spot, but as no one ventured to give expression to any lofty strain of thought, the chronicler has nothing worthy of record. From the tomb of Shakespeare, the Institute, under the escort of Mr. Flower, the mayor, and Mr. Halliwell, made its way, after one or two intermediate halting points, to the poet's birthplace. Here Mr. Flower pointed out the garden which had been reclaimed, the house which had been restored, and the museum that had been formed. Due tribute having been paid by Mr. Beresford-Hope, on behalf of all present, to the good work thus accomplished, the time was come for the return to Warwick.

Monday opened with papers, which, at these Archæological meetings, are as morning mists, rather chilly and distressing, save to the acclimatised intellect. Towards noon, however, these fogs usually disperse, leaving an open sky and a clear horizon tempting far a-field. The sunny after-day brightened pleasantly and even profitably on a visit to Maxstoke Castle, the seat of Mr. Fetherston Dilke. On the way Coleshill Church was inspected, under the extemporised criticism of Mr. Edward Godwin. On Wednesday came the pain of parting, and then the question naturally was asked, Where shall we fellow-labourers, the sharers of a week's harmless pleasure, meet again? At the town of Dorchester, cried the majority. So, under the presidency of the Earl of Ilchester, let us hope, in a year's time, to renew our social, chatty, and peripatetic studies. J. B. A.

FORGED ANTIQUES.

"Demand produces supply" is a threadbare axiom in trade, but may now be applied to objects of Art and antiquity, inasmuch as the increased taste for "collecting," the augmented prices occasioned by competition, and the small number of genuine objects in the world, induce imitations, or downright forgeries, to be extensively fabricated. The really small intrinsic value of many "curiosities," and the enormous prices paid for them by connoisseurs, have very naturally excited the cupidity of unprincipled men; and the long-established schools of forgery abroad, particularly in Italy, have educated and given constant employment to artists who have no conscience remaining to prevent them from taking advantage of the market. When Falstaff is accused of stealing, he replies with the air of an injured man, "'Tis my vocation, Hal; 'tis no sin for a man to labour in his vocation." The fabricators abroad and at home —all ingenious and educated men—would no doubt be irate if they were denounced as rogues and thieves, though such they undoubtedly are.

For very many years we continued the useful task of denouncing picture-sharping, and exposed the frauds of dealers in the old masters, so that now the "tricks of the trade" are very well known to all who care to inquire about them, and very few but the self-deluded are "taken in." But a new field for dishonest ingenuity has opened in the "antiquarian trade," as Burns happily terms it, and has been cultivated very assiduously and profitably for some years. The ability brought to bear on the manufacture of forged antiques is so great, that it is not the mere tyro who is deceived; experienced students and curators of museums have purchased as genuine the works produced by this dishonest ingenuity. These *chevaliers d'industrie* condescend to the lowest game, and articles for which a few shillings only are demanded, employ the leisure hours of artists who will construct an antique ivory worth a hundred guineas.

In the fabrication of falsities no trouble is spared to baffle sceptics; thus an antique fragment of ivory may be used by the carver as the substratum of his work; and when glass, purporting to be Greek or Roman, is to be made, it is buried in a dunghill for a long time to give it a semblance of antique iridescence, or scales of genuine ancient glass are fastened to the surface to make "assurance doubly sure." Sometimes rare varieties of glass vessels are made by adding portions of modern glass to genuine antiques. Thus an ordinary glass urn worth a couple of pounds, by the addition of handles, may be made worth ten or twenty. Thus coins worth but a few shillings have been sold for many pounds, by cutting through each, and then re-uniting part of one to part of the other, so making "rare varieties."

The most celebrated artists in this way were John Carino and Alexander Bassiano. They first worked together in the ancient city of Padua, about 1540, at a time when the study of antique monuments was revived, and collecting pursued with ardour and liberality by the wealthy nobles of Italy. These men produced more than a hundred medals and coins, and made them with a finished knowledge of antique art and numismatic peculiarities really wonderful to contemplate. In some instances they merely reproduced rare coins, but in others they invented unknown types. They are known to cognoscenti as "Paduans," and scholars have been at the trouble to compile lists of these works, that they may not deceive students or collectors who would investigate before they purchase; but these coins are so beautifully executed that they are valued for themselves, and purchased by collectors either as curiosities, or to keep the eye properly educated in detecting the difference between true and false coins. They are constantly to be met with, the most common being the medal of Agrippina with the *Carpentum* on the reverse, the *allocutions* of Caligula, and the medal of Nero, with the Port of Ostia; the last a charming work of Art.

These men were succeeded by Michel Dervieux of Florence, Carteron in Holland, Cogornier of Lyons, and Laroche of Grenoble; but they were all outdone by the famous Becker, who died so recently as 1830, at Frankfort, after devoting a long and industrious life to the art. He appears to have first commenced his labours in fabricating Greek regal gold coins while trading as a goldsmith at Manheim, in 1806; but it was not till 1814, when he made the acquaintance of the wealthy collector the Prince von Isenburg, that he produced an enormous succession of forgeries, which amounted, before the artist's death, to nearly 350 specimens. As each coin requires two dies (one for obverse and one for reverse), Becker must have executed 700 of them—a most Herculean task.

There is another phase of forgery that would be even less suspected than this, and that is the fabrication of rare engravings. Niellos, and the earliest works of the burin; are printed with a thin ink, capable of being washed from the surface of the paper, and easily imitated. The pen or the pencil can readily produce the effect of these early impressions from engravings; even woodcuts have been reproduced by similar means. During the present year some most ingenious reproductions of ancient playing cards have been fabricated in Italy, brought to England as the best market, and been unsuspected by many of our connoisseurs; but "thieves fall out," and warning was sent from the place of their manufacture before our national collections were made recipients at a high price. False dates and marks are sometimes placed upon genuine engravings to make "unique varieties;" and when not executed by hand, such alterations as are deemed desirable have been printed from other copperplates over the original engraving.

This system of false marking has not been confined to prints, but has been extensively practised on old porcelain. The productions of the factories of Dresden and Sèvres realise, if fine, such extraordinary sums, that the inducement to mark inferior works has been too great for forgers to resist. These marks have to be painted and baked anew, but as they are upon the surface of the glaze instead of beneath it, they may be detected by practised eyes, but the ordinary purchaser is easily entrapped.

It must be obvious that all these works, however bad, sell at a higher rate than their real value, and hence they are "paying things." To get rid of vast numbers of forged antiques a simple trick has been practised, and is still in full vigour all the world over; and the trick is to place them in the hands of labouring men, excavators, and peasants, who pretend to have exhumed them in places where they would most naturally be sought. In some instances they are buried at night, where they may be dug up next morning before the delighted eyes of the gulls, who pay all expenses, and buy at a dear rate antiques that, if genuine, might be obtained of any dealer at home for half the money. This trick has been extensively practised in Italy, and, like "the thimble rig," though repeatedly exposed, is still sure to obtain patronage; there is something so very fascinating in assuring friends at home "I saw these curiosities dug up myself." We remember to have given mortal offence to an Indian officer, who had put himself to trouble and expense in obtaining coins in the East, all of them (with a few exceptions, these being coins of the commonest kind) gross forgeries. When he was told so he indignantly exclaimed, "Why, I was present when they were dug from the foundations of the oldest temple in India!" To doubt them was to doubt his honour or his sense, and he was evidently prepared to resent it; yet these forgeries were so gross that the sand marks of the false die, and the proofs of *casting*, not *striking*, each coin, were visible upon each of them.

Since the Nile has become a fashionable sojourn for the winter, a flourishing trade in forgery has been carried on at Thebes. All travellers desire to buy antiquities there, and not one in twenty understands them. When they are offered by a half-naked and apparently ignorant peasant, they are caught at immediately. They are never cheap, for the visitor has in few instances any knowledge of the "market value" of such things at home, for there he would never think of purchasing them; else he would find in the unsaleable stock of any London dealer genuine works the owner would be only too glad to sell for one-fourth of Theban prices. There is an ingenious Italian living on the spot, who is constantly and profitably employed in making these curiosities, and the "simple peasantry" are merely his paid agents. When ignorant travellers give, as they constantly do, a guinea for a false porcelain figure which they might buy genuine of a London dealer for half-a-crown, it will at once be comprehended that our Italian friend makes a very good thing of his art. Nor is he alone, for we have been assured that some of these porcelain figures have been seen in Staffordshire, ready for shipment abroad. Many curiosities are obtained with trouble and expense afar off, that are unsuspected as of "home manufacture."

The porcelain productions of various countries are now so generally imitated, including, of course, the "marks," that great caution must be used in making purchases. A genuine Sèvres vase of the "right" period may be worth five hundred pounds; a Tournais copy of it would not bring fifty; yet ordinary observers would not detect the difference, unless the one were placed beside the other. Indeed, the observation holds good with reference to nearly every renowned porcelain manufactory of the Continent —to say nothing of fraudulent imitations of Palissy, &c. &c.

But such frauds are by no means confined to foreign productions; the old workers of Chelsea and Worcester have found many imitators. The fraudulent "marks," as we have noticed, are not difficult of detection, but buyers are not always suspicious, and are often ready dupes of unscrupulous dealers. Dealers sometimes excuse cheats by saying that they are necessitous. Tell an inexperienced collector that a piece is a modern imitation, and he instantly rejects it, though the price demanded for it is moderate; ask him ten times its value as an original, and it is bought! Such dishonest acts are not unfrequently laid to the charge of "respectable" traders—who thus reconcile roguery to conscience.

In reference to "old" Wedgwood, the difficulties of detection are much greater than they are with regard to other productions of British porcelain of a remote date. That honoured name is still continued on the issues from Etruria; and rightly so, for the descendants of the great man—as our readers know—are to-day renowned potters in Staffordshire. Consequently, it is easy to smear with dirt, and in other ways disfigure, a modern piece to make it look like a veritable specimen of true "Josiah." Occasionally the best judges are taken in, and only find they have been cheated when soap and water have removed the covering by which it has been disguised. The "Wedgwood" of to-day is in no way responsible for this fraud. Of course he cannot omit the name from his productions, but no doubt he has often suspicions when orders are conveyed to him from peculiar quarters.

There is another mode of fraud against which collectors should be cautioned—it is this: to take a veritable old work, say a snuff-box, a ring, or a walking-stick, and place upon it, in an old style of writing, the name of some eminent man, such as "Samuel Johnson." The article thus acquires an additional value.

At present, also, in London, a brisk trade in low-priced articles is carried on through pretended discoveries in the bed of the Thames, consequent on the great works in progress. Some of these objects are genuine, and help to clear off at a highly-advanced price the unsaleable stock of "old" curiosity shops; others are downright impositions: all are better avoided, unless the purchaser have judgment and large experience, or can depend on some friend who has. The most fascinating things to a tyro are the most easily detected by the *virtuosi*.

The subject of this paper is so extensive, and the evil has been practised so very long, that we can do no more than slightly touch upon this phase of dishonesty. We therefore simply conclude for the present with a word of advice to the wealthy and the humble collector. To the first we say, be careful over marked porcelain; and to the latter, avoid all "navvies" who find antiquities (particularly if made of lead) in the deep cuttings of our new streets, or in the bed of our London river.

ILLUSTRATED ARABIAN NIGHTS.*

"What hath been shall be, and there is nothing new under the sun," is one of the many wise sayings of him whose words, to adopt his own language, are "like apples of gold in settings of silver." But king Solomon lived before locomotives were invented, or the winged messenger of electricity performed its lightning journey; still, "what hath been shall be," though not, possibly, in its original form and character; and we have frequent evidence of this in the re-publication of books which appear to have had their day, and passed into comparative oblivion. Among such may be classed those wonderful Eastern tales with which men, now grey-headed, were perfectly familiar in their boyhood. Messrs. Dalziel have done well to reproduce them, and in such a way, moreover, as must irresistibly commend them to popular favour with the fathers as well as the children; for it ought to be remembered, that there are truths underlying these fairy tales from which both old and young may derive instruction.

Half a century ago, such a work as this could not have been published at the price, or, indeed, at any price. Artists and engravers may have been living then who could both draw and engrave, yet not after this fashion. Moreover, the knowledge of Eastern manners, customs, and costumes was so comparatively limited, that imagination must, to a great extent, have taken the place of truth in the mind and eye of the illustrator. But the artist of our own day has no need to journey into the cities and deserts of Arabia to ascertain how the people dress, and what is the character of its scenery; all this has been done for him by half a score men whose well-trained pencils have previously brought home

BEDREDDIN HASSAN GIVING AWAY SEQUINS.

everything in the way of example, or to serve as guides to others, who have only to apply to their own purposes "what hath been" before them.

The style of the illustrations in this edition of the "Arabian Nights" is peculiar. They who are acquainted with the works of the artists engaged to make the drawings will be at no loss to comprehend the difference between what we have here, and what we ordinarily see in illustrated literature of a good class; for it must be admitted there may be styles of Art, each of which is diametrically opposed to the other, and yet both may be excellent in their way. Messrs. Millais, Tenniel, Watson, T. Dalziel, and their coadjutors, appear far less desirous of showing what the hand can effect than what the mind can develop, though the labour of the former—the dexterity and precision with which lines are produced to form light or shade, and their relative value—is abundantly manifest. With all the technical knowledge and skill these designs exhibit, it is, after all, by the manner in which the artists have laid hold of the spirit of the text, and brought it out in their work, so that the scenes appear vividly before us, they become entitled to high commendation. To all whose eyes are accustomed to the elaborate finish expended on what some deem the highest class of modern book-illustrations, Messrs. Dalziel's style of cutting these wood-blocks may possibly be not very inviting; but if such objectors would look a little

* Dalziel's "Arabian Nights' Entertainments." With Pictures by the best Artists, including J. E. Millais, J. Tenniel, J. D. Watson, S. J. Pinwell, T. Dalziel, and A. B. Houghton. Engraved by the Brothers Dalziel. Published by Ward and Lock, London.

beyond the surface, so to speak, and would examine carefully the work, they would find as large an amount of actual labour bestowed on them, though, perhaps, producing a different result, as on the apparently more elaborate. Vigorous in the handling, and powerful in general effect, the execution of this series of engravings must be pronounced masterly.

This edition of the "Arabian Nights" makes its appearance in weekly numbers, one penny each, and in monthly parts stitched into a wrapper, at sixpence each; five of these parts are now on our

SINDBAD ASLEEP ON THE RAFT.

table, and from them we have selected three illustrations which we are permitted to introduce here as examples. The first, 'Bedreddin Hassan giving away Sequins,' drawn by T. Dalziel, is a rich oriental interior, varied in the characters of the composition, and the figures picturesquely grouped. 'Sindbad asleep on the Raft,' from a drawing by G. J. Pinwell, is a cleverly drawn figure, easy and natural in its pose, with a good effect of light and shade. 'Zobeidè on the Island' is another of T. Dalziel's designs: the lady watches a large snake attacking a smaller one,

ZOBEIDÈ ON THE ISLAND.

and is prepared to crush the former with a huge stone: it is a bold and picturesque study.

A cursory examination of the woodcuts which abound throughout the parts will not do them justice; they must be studied, and it is astonishing how much they grow in interest and their true value becomes apparent when thus looked at. It is really cheering to know such Art-work is accessible to the masses; if the stories amuse, the illustrations will do that and something more —they will educate the eye, by accustoming it to what is really good in Art of this kind.

THE TURNER GALLERY.

HEIDELBERG.

Engraved by T. A. Prior.

The fine old ruin of the once celebrated castle of Heidelberg has furnished a subject for many charming pictures by our painters; both the building itself and the scenery which surrounds it presenting many points of picturesque beauty. It stands on the left bank of the Neckar, with the city of Heidelberg at its feet, and a range of comparatively lofty hills in front and at the back, but not of such height as Turner has given to them. Here, as in many other of his pictures, the artist has done little more than borrowed some ideas from the locality, which he has worked up according to his own fancy. For example, he has rebuilt the castle—which for many years has presented no other appearance than a magnificent ruin—as it might be supposed to be when it formed the palatial residence of the Electors Palatine of the Rhine; he has invested the scenery around with a grandeur which, amid all its beauty, does not belong to it, and he has peopled it with a courtly throng, such as for centuries neither city nor castle has witnessed—princes, and nobles, and knights, and ecclesiastical dignitaries, and fair women, holding high revel in the open air. It is a gorgeous representation of olden time pageantry, conceived in that intense poetic spirit which is so prominent a feature in all Turner's compositions, and which we willingly accept in lieu of the more prosaic treatment the subject would undoubtedly have received from one who only regarded truth of locality, and aimed at naturalism rather than idealism.

It is a remarkable characteristic of Turner that, ideal as his pictures are, he always seems to leave far more for the spectator's imagination to work out than he absolutely expresses. We examine, and scrutinise, and study his canvases, and yet seem never to exhaust the subject, or fully to realise all they contain, for to the eye of fancy, or, more properly speaking, to that of deep, earnest contemplation, new material for thought springs up the more closely his compositions are analysed. Let any one submit this picture to such a process, and it will be found to yield such an abundance of speculative inquiry, of poetic ideas, as to render the reading of it a task almost as infinite as it is pleasant. People sometimes talk of not "understanding Turner;" if they do not, it is only because they have not the faculty to comprehend him, or because they do not understand Nature clothed in the richest garb with which Art can invest her. They can understand him, however, when his paintings are translated into black and white.

Heidelberg has suffered as much as, if not more than, any continental city or town from the ravages of war; it has been five times bombarded, twice reduced to ashes, and three times taken by storm and given over to pillage. "Prior to the Thirty Years' War, it exhibited in its buildings all the splendour arising from flourishing commerce, and the residence of the court." The castle "displays the work of various hands, the taste of different founders, and the styles of successive centuries; it is highly interesting for its varied fortunes, its picturesque situation, its vastness, and the relics of architectural magnificence which it still shows." In the early part of the last century the greater part of the edifice underwent a complete restoration, so as almost to appear again in its original splendour; but in 1764, exactly a century ago, it was unfortunately struck by lightning, and once more rendered roofless and tenantless; it stands now a noble wreck, rich in sculptured and architectural remains, mouldings, caryatides, arabesques, rosettes, fan-like flutings, garlands of fruits and flowers, draperies of foliage, masks, &c., all of exquisite workmanship, from the hands of cunning artificers. A portion of the castle still bears the name of the "English Palace," from its having been built for the Princess Elizabeth, daughter of James I., grand-daughter of Mary, Queen of Scots, and wife of the Elector Frederick V., afterwards King of Bohemia.

This picture was painted about the year 1835.

ST. PAUL'S CATHEDRAL.

By a recent decision on the part of the authorities, which may be remembered, it was resolved to decorate the interior of St. Paul's in a manner becoming the importance of the edifice; and designs, we believe, by the Baron Triqueti, Mr. G. F. Watts, and Mr. Stevens, were selected for execution in mosaic. The first named of these artists is a distinguished sculptor of the French school. The well-earned reputation of the second as a painter, and of the third as a sculptor, renders it unnecessary to speak of them. Considering the precarious nature of the resources whence funds are derivable for the decoration of St. Paul's, much is promised; that however which ought of bare necessity to be done will require at least £50,000. We have now to speak of an instalment in the shape of a mosaic picture, after a design by Mr. Stevens, laid by Signor Salviati into one of the spandrels under the mouldings and brackets of the whispering gallery on the south side. It is now ten or twelve years since suggestions were offered in this journal for the decoration of the interior of St. Paul's, and at the same time complaint was made that with superior susceptibilities of ornamentation it was one of the dirtiest, and, as to embellishment, least interesting, of all the European cathedrals of the first class. A great proportion of the mouldings have been gilt, and such is the effect of this that the work cannot now stop short of the gilding of the whole.

The subject of Mr. Stevens's design is the vision or the inspiration of Isaiah, perhaps according to the sixth chapter, "In the year that king Uzziah died, I saw also the Lord sitting upon a throne high and lifted up, and his train filled the temple," &c. The prophet is seated between two angels, and turns towards the figure on the right, who holds a tablet, on the revelation of which Isaiah seems to be absorbed. The angel on the left takes no part in this revelation. The draperies are red and blue, but at the distance to which the picture is removed from the eye, it is difficult to discern the parts, and it is probable that the artist had no opportunity of studying the effect of his work at the same distance prior to its being placed. We are considering the composition as intended for effect from below, not from the whispering gallery. The colouring looks flat, but it is extremely difficult to get more life into it, because if the scale is raised, the opposition, indispensable for a work so far from the eye, is diminished. The group is relieved by a gilded background, which, from any point whence the work can be advantageously seen, yields intense reflection, much to the injury of the mosaic, which is further reduced by the opposition of the window over the organ. We mention these disadvantages as they now present themselves, and as they must appear to every observer. The artist who places the first work of a series of this kind, stands in the place of guide and friend to those who follow him, whether his work be a failure or a success. In the picture recently put up, the stature of the figures must be colossal. They are as large as the space at the disposal of the artist will admit of, and yet are so reduced by distance that neither their sentiment, action, nor parts are clearly discernible from the floor of the cathedral. In the place of these mosaics, fresco would perish as it has perished in the Houses of Parliament, but the value of fresco at its proper focus will be readily understood by looking at this picture. This art, like enamel, admits of detail to any extent; pure fresco does not, being bound absolutely by one great law, which is not acknowledged by any other kind of painting. The nature of fresco prescribes arbitrarily the extent to which it will tolerate finish, and to the great canon of simplicity which governs it the breadth and force of such of the frescoes in the Italian churches as possess these qualities, are frequently more indebted than to the discretion of the painter. Thus, the requirements of such decorations are simplicity and relief: a simplicity which, without experience, it will be extremely difficult for a painter to maintain who has been accustomed to work compositions to be viewed at short distances. The gilt background has been determined on, and will be carried out, but it will, nevertheless, be found erroneous, as being at once too bright and too dull. If the light be good and the gilding maintain its proper brilliancy, the pictures will be extinguished by the reflection; if, on the other hand, it fade, the groups will not be thrown out. Hence a dead blue or grey enamel ground would be much preferable. By the way, the pictures in the dome had a gold background, but nobody of late years could ever discover that such was the case.

With respect to the windows which light the interior of the dome and the whispering gallery, it has been more than once suggested, that by the removal of the useless grating by which they are fenced in, one-fourth more of light would be obtained—a measure most desirable, as there is a great deficiency of light which might be in some measure obviated by reflectors so disposed as to illumine the vault without affecting the appearance of the interior, a proceeding that would be attended by two results very opposite. It would be satisfactory to be able to see perfectly the paintings in the dome, but the dulness of these *braun in braun* paintings will contrast most unfavourably with the reds and blues of the coming pictures, and the sparkling gilding through which they will be seen as in a frame. They have but recently been restored, and this is the more to be regretted if decorations on the present scale were then contemplated. Seeing that they were to be maintained, it would have been no disparagement to the memory of Sir James Thornhill if they had been repainted in coloura. The gilding of the mouldings and ornaments supplies that which was wanting to give life to the architecture. Just over the altar there is a portion of the ceiling finished as Wren intended that it should be. One or two of the large panels contain circular mouldings, all of which are gilded with a beauty and lightness of effect showing that if these circular mouldings were carried through and similarly finished, the result would be without a parallel, provided always the now black and ponderous mouldings below were made to assist in the effect. Italian architecture is much aided by gilding, its members are larger than those of the Gothic, and it is impossible to conceive how much the interior of St. Paul's is lightened by what has been done in this way. With all its encumbrances and the largeness of its parts, St. Paul's really feels smaller than either York or Lincoln Cathedral; but if the embellishments are worthily carried out, the visitor will not suffer from any sense of limit, and in chastity and beauty this interior will vie with any other in existence.

The space which Mr. Stevens's design fills is one of the eight spandrels formed by the great arches of the dome under the whispering gallery, and although so small in appearance from the floor, it contains nevertheless a field of 300 square feet. Mosaic was the kind of Art proposed by

THE TURNER GALLERY.

[illegible]

This fine old tower of the once celebrated castle of Heidelberg [illegible] charming picture by our painter, building itself and the scenery which surrounds it presenting many points of picturesque beauty. It stands on the left bank of the Neckar, with the city of Heidelberg in front, and a range of comparatively low hills in rear, not of the loftiest, but not of such height as further [illegible] them. Here, as in many other of his pictures, the artist [illegible] more than he found, some ideal [illegible] he has worked up according to [illegible] for example, he has [illegible] which, for many years has [illegible] of the [illegible] pageantry [illegible] which [illegible] composition [illegible] of the [illegible] would include [illegible] received from the [illegible] regarded with [illegible] and stained in [illegible] realism rather than idealism.

It is a remarkable characteristic of Turner that, ideal as his pictures often are, he always seems to leave [illegible] for the spectator's imagination to work out [illegible] he absolutely expresses. We examine and scrutinise, and study his [illegible] vases, and yet seem never to exhaust the subject, or fully to realise all they contain, for to the [illegible] of fancy, or more properly speaking, to that of deep, earnest contemplation, new material for thought springs up the more closely his compositions are examined. Let any one submit this picture to such a process, and it will be found to yield such an abundance of speculative inquiry, of poetic interest, as to render the reading of a task almost as [illegible] as it is pleasant. People sometimes [illegible] not understand [illegible] if they do not [illegible] they [illegible] by not [illegible] by the [illegible] by the [illegible] by the

J.M.W.TURNER, R.A.PINXT

T.A.PRIOR, SCULPT.

HEIDELBERG.

FROM THE PICTURE IN THE NATIONAL GALLERY.

Wren for the embellishment of St. Paul's, as being entirely proof against even city smoke, susceptible of refreshment by the simplest process of washing, and having a vitality of beauty which will endure unimpaired through a term of a thousand years. It is in short piecemeal enamel painting on a large scale, and the cost of this picture, which has occupied Signor Salviati two months in execution, is £700. There are panels and spaces innumerable for the reception of paintings, but it cannot be contemplated to fill them all, neither are they all, in respect of light, eligible.

The scheme of embellishment comprehends a series of subjects illustrative of the Church Militant and the Church Triumphant, themes of a character so exalted, that with all the experience of the Houses of Parliament before us, we dare scarcely look forward in primary essays to any considerable measure of success. Christian Art is not in fashion among us, and it may be presumed that the funds at the disposal of the committee do not admit of educating a class of painters up to the requisite standard. Professor Schnorr, of Dresden, will supply designs for eleven of the principal windows, four of which have been painted and two more are in progress. Of two of these the cost will be borne by the Drapers' and the Goldsmiths' Companies, and two more by Dr. Rogers and Mr. Thomas Brown, of the eminent firm of Longman & Co.; and it is hoped that other windows will in like manner be presented, but strictly contributions to the proposed narrative. The works are carried on under the direction of Mr. Penrose, the surveyor of the cathedral, and the cost is defrayed from the precarious resource of public subscription; a guinea subscription having been instituted in aid of the project which has already yielded £1,600. It is estimated that the cost of the proposed adornments will amount to £50,000, but looking back to all similar schemes, it has never been found that the first estimate has sufficed, and the probability in this case is diminished by the fact of the pictures under the whispering gallery alone costing nearly £6,000.

If, by means of the guinea subscription, and such larger sums as may be contributed, after the example of those who have already liberally aided the project, £10,000 annually for the next five years can be placed at the disposal of the Committee, it may be expected that then the decorations will be fully completed. To the public appeal that has been made for funds we give our most cordial support, for there is no cathedral in the country embellished and finished internally in a manner worthy of our great prosperity and the advance which has been made in Art; and since there is now no question of the becoming decoration of one of these, there is none, either in importance or design, to which the best efforts of Fine Art can more fittingly be applied than to St. Paul's. The estimate, as we have already stated, is set down at £50,000, the expenditure of that sum will show what else is wanting; it will be found that the work should not, although it may, stop there. The entire sum would be but a modicum to be raised entirely in the city. Funds were readily forthcoming for the *decorations* of the area of the Royal Exchange; may we not, therefore, hope that some of the wealthy city companies will be sufficiently patriotic notably to assist the subscription? The question, although national, ought to come home to the hearts of the merchant princes, and should be regarded by them with a candour entirely unprejudiced by the colour of party or sect: they will not, surely, ignore the appeal which has been made to them.

ALEXANDRA PARK.

The site selected for the re-construction of the Exhibition building is remarkable for its command of extensive view, and it is marvellous that, in these days of speculation, it has not long ago been laid out for the kind of buildings Londoners delight in calling "villas." The present access to the place, which has been heretofore known as Muswell Hill, is by the Great Northern Railway, on which line there is a station at the foot of the hill, at present called Wood Green station, though at least a mile from that village. In its present unbroken state the ascent meets the visitor like one of the milder of the Sussex downs, and, like some of the eminences immediately round London, it looks all but pure clay rock, with a thin topping of vegetable soil similar to that of the Regent's Park. The extent is 480 acres, nearly all in grass, rising to a considerable height, though yet commanded by the ridge to the right, the common level of Hampstead and Highgate. In this area is comprehended a house with grounds very prettily laid out, called the Grove, of which the ornamental timber is well grown.

The eminence on which the future of the Exhibition building is cast, is in some degree oblong, extending east and west, and separated by a valley from the rising ground which is more immediately a continuation of the Highgate plateau. The hill slopes very abruptly on all sides—on the south down to a plain of pastures studded with trees, and bounded in distance by a rising screen of verdure, behind which lies London, the only visible point whereof being the dome of St. Paul's. On the east the eye traverses the flats of Middlesex and Essex far away, till the lines of the landscape recede into mist. In preparation for a flooring for the buildings not less than 25,000 yards of clay have been removed—a tedious and difficult work, considering the nature of the ground. The portion of the work most advanced is the hotel, which in design resembles a Swiss cottage on a very large scale. The buildings will occupy nearly the whole of the summit of the hill. The principal structure will be 900 feet long, and 185 feet wide; one transept of 400 feet will cut the nave in the middle, and each half will be bisected by a shorter transept of 320 feet, the width of these transepts being equal to that of the nave. Over the centre is to be erected the great dome, which, except at the top, will be covered in. Over each junction of the nave with the shorter transept will rise an octagonal cupola. On the north-western side it is intended to form a terrace of 1000 feet by 160 feet, and below this to establish a railway station, with communication to every part of London. The extreme belt of the park will be made into a race-course, of, it is said, three miles in length. But the works as yet make little show, although much has been done in the way of preparation for the foundations. Towards the north the hill declines so abruptly that it becomes necessary here to build up to the level of the floor; and here, therefore, it is, that the brickwork has commenced, in furtherance of the foundation of the principal transept, the centre being marked by a very lofty and complicated scaffolding, intended for the erection of the dome.

The materials are still daily received from South Kensington, and it is expected that by the end of August the whole will have been removed. By the middle of the month in which we are now writing some show will be made by the erection of the pillars on the north side. As to the commercial success of the undertaking we offer no opinion, though it may be observed that the Crystal Palace returns are by no means in favour of any similarly costly enterprise. It may be considered that the situation of Alexandra Park will be attractive to the population of the north of London; but distances now are of no account, and we daily see places of public amusement reduced to most humiliating extremities for the production of a new sensation. Alexandra Park will be one of the most costly experiments of its kind, and the project is being carried out with so much spirit that it is to be hoped it will meet with the share of public patronage due to enterprise.

THE ART-UNION PRIZES.

The annual exhibition of the prizes of the Art-Union was held on the 9th of August, as usual in the rooms of the Society of British Artists. The principal prize-pictures are 'The Bishopston Valley, South Wales,' G. Sant, £200, a large landscape, in which the figures have been painted by J. Sant, A.R.A.; 'The Royal Regatta at Henley-on-Thames,' A. Clint, £150; 'The Pastor's Visit,' W. Crosby, £150—being thus one of £200, and two of £150. The three of £100 each are, 'In the Pass of St. Gothard,' A. W. Williams; 'The Time of Roses,' F. Smallfield, a water-colour drawing of great beauty, and a landscape by W. W. Goaling, with a quotation from Tennyson as a title. Of the value of £75 there are the six following:—'Richmond Park,' Tennant; 'On the Quay at Ambleteuse, east of Boulogne,' J. J. Wilson; 'Running in—Coast of Normandy,' J. J. Wilson; 'Scene on the Coast of Scotland,' J. Henzel; 'In the East,' Wilfrid V. Herbert; 'The Eddystone Lighthouse, with H.M.S. *Prince Consort*, a sailing frigate, &c.' The number of prize pictures and drawings is one hundred and fifty, whereof twenty-six are water-colour works. Considering the embarrassments attending such selections, there is this year more soundness in the exhibition than we have seen for some years past.

Although the drawing of the prizes may be generally considered as in good time for the opening of the exhibition, yet so many of the best works are disposed of before they are seen in an exhibition, or are purchased at the private views, that prize-holders have not the best chances of securing the best works, and this has been especially the case this season, when the demand for works of Art has been unprecedented. Moreover, circumstanced as prize-holders most frequently are, some time elapses and some hesitation occurs before the selection is made. Looking from the present to the past of these selections, it is remarkable that the holders of the largest prizes believe in large pictures, as the best form of their money's worth, passing by smaller ones of really twice the value of their larger choice. But these errors of judgment are in nowise chargeable on the authorities of the Society. The reserve fund of the Art-Union now amounts to £11,549. It has often been a question as to what was proposed to be done with this fund, although such inquiry is superfluous. The Council this year state that they have under consideration a proposal for erecting, on freehold ground, a building of their own, uniting offices, warehouse room for their valuable stock, capacious galleries, and a meeting hall sufficiently large for the assemblage of the members of the Society—a proceeding which will at once establish the Society on a permanent basis, and render it independent of other sources for much of that assistance which it has hitherto found necessary. In reference, we believe, to the forthcoming engraving by Mr. Stocks, from Mr. Frith's picture of Claude Duval dancing with the Lady, it was stated that a large engraving was a superior attraction to subscribers. With such inducement to the patronage of line-engraving, it would be a patriotic effort, not unworthy of the Art-Union, if it would give every year a line-engraving to its subscribers, thus sustaining, as far as in it lies, an art which is dying out among us; for we believe that the present professors of line-engraving are not now receiving pupils, so little demand of late has there been for works of a high class. The reduction of Mr. Foley's 'Caractacus' as a bronze statuette, is an admirable reproduction, being sharp and well-finished, and the chromo-lithographs of Mr. B. Forster's 'Wild Roses,' and Mr. Fripp's 'Young England,' are the best examples of printing in colours we have ever seen. Both prints have so much softness—the result of the use, in one case, of twenty-five, and in the other of twenty-six stones—that it is necessary to look very closely into them to determine that they are not drawings. There is also a very successful reduction of Mr. Durham's work, 'Go to Sleep,' besides two small bas-relief compositions in fictile ivory—subjects from Milton, by E. W. Wyon and R. Jefferson, in which, and in the other recent sculptural prizes of the Society, there is a taste beyond that which characterised the like prizes of years gone by.

HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER XX.—English caricature in the age of George II.—English printsellers.—Artists employed by them.—Sir Robert Walpole's long ministry.—The war with France. The Newcastle administration.—Opera intrigues.—Accession of George III., and Lord Bute in power.

WITH the accession of George II. the taste for political caricatures increased greatly, and they had become almost a necessity of social life. At this time a distinct English school of political caricature had been established, and the printsellers became more numerous, and took a higher position in the commerce of literature and Art. Among the earliest of these printsellers the name of Bowles stands especially conspicuous. Hogarth's burlesque on the Beggar's Opera, published in 1728, was "printed for John Bowles, at the Black Horse, in Cornhill." Some copies of "King Henry the Eighth and Anna Bullen," engraved by the same great artist in the following year, bear the imprint of John Bowles; and others were "printed for Robert Wilkinson, Cornhill, Carington Bowles, in St. Paul's Church Yard, and R. Sayer, in Fleet Street." Hogarth's "Humours of Southwark Fair" was also published, in 1733, by Carington and John Bowles. This Carington Bowles was, perhaps, dead in 1755, for in that year the caricature entitled "British Resentment" bears the imprint "Printed for T. Bowles, in St. Paul's Church Yard, and Jno. Bowles & Son, in Cornhill." John Bowles appears to have been the brother of the first Carington Bowles in St. Paul's Churchyard, and a son named Carington succeeded to that business, which, under him and his son Carington, and then as the establishment of Bowles and Carver, has continued to exist within the memory of the present generation. Another very celebrated printshop was established in Fleet Street by Thomas Overton, probably as far back as the close of the seventeenth century. On his death his business was purchased by Robert Sayers, a mezzotinto engraver of merit, whose name appears as joint publisher of a print by Hogarth in 1729. Overton is said to have been a personal friend of Hogarth. Sayers was succeeded in the business by his pupil in mezzotinto engraving, named Laurie, from whom it descended to his son Robert H. Laurie, known in city politics, and it became subsequently the firm of Laurie and Whittle. This business still exists at 53, Fleet Street, the oldest establishment in London for the publication of maps and prints. During the reign of the second George, the number of publishers of caricatures increased considerably, and, among others, we meet with the names of J. Smith, "at Hogarth's Head, Cheapside," attached to a caricature published August, 1756; Edwards and Darly, "at the Golden Acorn, facing Hungerford, Strand," who also published caricatures during the years 1756-7; caricatures and burlesque prints were published by G. Bickham, May's Buildings, Covent Garden, and one, directed against the employment of foreign troops, and entitled "A Nurse for the Hessians," is stated to have been "sold in May's Buildings, Covent Garden, where is 50 more;" "the Raree Show," published in 1762, was "sold at Sumpter's Political Print-shop, Fleet Street;" and many caricatures on contemporary costume, especially the Macaronis, about the year 1772, were "published by T. Bowen, opposite the Haymarket, Piccadilly." Sledge, "printseller, Henrietta Street, Covent Garden," is also met with about the middle of the last century. Among other burlesque prints, Bickham, of May's Buildings, issued a series of figures representing the various trades, made up of the various tools, &c., used by each. The house of Carington Bowles, in St. Paul's Churchyard, produced an immense number of caricatures, during the last century and the present, and of the most varied character, but they consisted more of comic scenes of society than of political subjects, and many of them were engraved in mezzotinto, and rather highly coloured. Among them were caricatures on the fashions and foibles of the day, amusing accidents and incidents, common occurrences of life, characters, &c., and they are frequently aimed at lawyers and priests, and especially at monks and friars, for the anti-Catholic feeling was strong in the last century. J. Brotherton, at No. 132, New Bond Street, published many of Bunbury's caricatures; while the house of Laurie and Whittle gave employment especially to the Cruikshanks. But perhaps the most extensive publisher of caricatures of them all was S. W. Fores, who dwelt first at No. 3, Piccadilly, but afterwards established himself at No. 50, the corner of Sackville Street, where the name still remains. Fores seems to have been most fertile in ingenious expedients for the extension of his business. He formed a sort of library of caricatures and other prints, and charged for admission to look at them; and he afterwards adopted a system of lending them out in portfolios for evening parties, at which these portfolios of caricatures became a very fashionable amusement in the latter part of the last century. At times, some remarkable curiosity was employed to add to the attractions of his shop. Thus, on caricatures published in 1790, we find the statement that, "In Fores' Caricature Museum is the completest collection in the kingdom. Also *the head and hand of Count Struenzee*. Admittance 1*s*." Caricatures against the French revolutionists, published in 1793, bear imprints stating that they were "published by S. W. Fores, No. 3, Piccadilly, where may be seen *a complete Model of the Guillotine*—admittance one shilling." In some this model is said to be eight feet high.

Among the artists employed by the print-publishers of the age of George II., we still find a certain number of foreigners. Coypel, who caricatured the opera in the days of Farinelli, and pirated Hogarth, belonged to a distinguished family of French painters. Goupy, who also caricatured the *artistes* of the opera (in 1727), and Boitard, who worked actively for Carington Bowles from 1750 to 1770, were also Frenchmen. Liotard, another caricaturist of the time of George II., was a native of Geneva. The names of two others, Vandergucht and Vanderbank, proclaim them Dutchmen. Among the English caricaturists who worked for the house of Bowles, were George Bickham, the brother of the print-seller, John Collet, and Robert Dighton, with others of less repute. R. Attwold, who published caricatures against Admiral Byng in 1750, was an imitator of Hogarth. Among the more obscure caricaturists of the latter part of the century were MacArdell—whose print of the "Park Shower," representing the confusion raised among the fashionable company in the Mall in St. James's Park by a sudden fall of rain, is so well known—and Darley. Paul Sandby, who was patronised by the Duke of Cumberland, executed caricatures upon Hogarth. Many of these artists of the earlier period of the English school of caricature appear to have been very ill paid—the first of the family of Bowles is said to have boasted that he bought many of the plates for little more than their value as metal. The growing taste for caricature had also brought forward a number of amateurs, among whom were the Countess of Burlington and General, afterwards Marquis, Townshend. The former, who was the lady of that earl who built Burlington House, in Piccadilly, was the leader of one of the factions in the opera disputes at the close of the reign of George I., and is understood to have designed the well-known caricature upon Cuzzoni, Farinelli, and Heidegger, which was etched by Goupy, whom she patronised. It must not be forgotten that Bunbury himself, as well as Sayers, were amateurs; and among other amateurs I may name Captain Minshull—who published caricatures against the Macaronis (as the dandies of the earlier part of the reign of George III. were called), one of which, entitled "The Macaroni Dressing-Room," was especially popular—Captain Baillie, and John Nixon.

English political caricature came into its full activity with the ministry of Sir Robert Walpole, which, beginning in 1721, lasted through the long period of twenty years. In the previous period the Whigs were accused of having invented caricature, but now the Tories certainly took the utmost advantage of the invention, for, during several years, the greater number of the caricatures which were published were aimed against the Whig ministry. It is also a rather remarkable characteristic of society at this period, that the ladies took so great an interest in politics, that the caricatures were largely introduced upon fans, as well

Fig. 1.—A PARTY OF MOURNERS.

as upon other objects of an equally personal character. Moreover, the popular notion of what constituted a caricature was still so little fixed, that they were usually called *hieroglyphics*, a term, indeed, which was not ill applied, for they were so elaborate, and so filled with mystical allusions, that now it is by no means easy to understand or appreciate them. Towards the year 1739, there was a marked improvement in the political caricatures—they were better designed, and displayed more talent, but still they required rather long descriptions to render them intelligible. One of the most celebrated was produced by the motion in the House of Commons, Feb. 13, 1741, against the minister Walpole. It was entitled "The Motion," and was a Whig satire upon the opposition, who are represented as driving so hurriedly and inconsiderately to obtain places, that they are overthrown before they reach their object. The party of the opposition retaliated by a counter-caricature, entitled, "The Reason," which was in some respects a parody upon the other, to which it was inferior in point and spirit. At the same time appeared another caricature against the ministry, under the title of "The Motive." These provoked another, entitled, "A Consequence of the Motion;"

which was followed the day after its publication by another caricature upon the opposition, entitled, "The Political Libertines; or, Motion upon Motion;" while the opponents of the government also brought out a caricature, entitled, "The Grounds," a violent and rather gross attack upon the Whigs. Among other caricatures published on this occasion, one of the best was entitled, "The Funeral of Faction," and bears the date of March 26, 1741. Beneath it are the words "Funerals performed by Squire S——s," alluding to Sandys, who was the motion-maker in the House of Commons, and who thus brought on his party a signal defeat. Among the chief mourners on this occasion are seen the opposition journals, *The Craftsman*, the creation of Bolingbroke and Pulteney, the still more scurrilous *Champion*, *The Daily Post*, *The London and Evening Post*, and *The Common Sense Journal*. This mournful group is reproduced in our cut No. 1.

From this time there was no falling off in the supply of caricatures, which, on the contrary, seemed to increase every year, until the activity of the pictorial satirists was roused anew by the hostilities with France in 1755, and the ministerial intrigues of the two following years. The war, accepted by the English government reluctantly, and ill prepared for, was the subject of much discontent, although at first hopes were given of great success. One of the caricatures, published in the middle of these early hopes, at a time when an English fleet lay before Louisbourg, in Canada, is entitled, "British Resentment, or the French fairly coop'd at Louisbourg," and came from the pencil of the French artist Boitard. One of its groups, representing the courageous English sailor and the despairing Frenchman, is given in our cut No. 2, and may serve as an example of Boitard's

Fig. 2.—BRITISH RESENTMENT.

style of drawing. It became now the fashion to print political caricatures, in a diminished form, on cards, and seventy-five of these were formed into a small volume, under the title of "A Political and Satirical History of the years 1756 and 1757. In a series of seventy-five humorous and entertaining Prints, containing all the most remarkable Transactions, Characters, and Caricaturas of those two memorable years. . . . London: printed for E. Morris, near St. Paul's." The imprints of the plates, which bear the dates of their several publications, inform us that they came from the well-known shop of "Darly and Edwards, at the Acorn, facing Hungerford, Strand." These caricatures begin with our foreign relations, and express the belief that the ministers were sacrificing English interests to French influence. In one of them (our cut No. 3), entitled "England made odious, or the French Dressers," the minister, Newcastle, in the garb of a woman, and his colleague, Fox, have dressed Britannia in a new French robe, which does not fit her. She exclaims, "Let me have my own cloathes. I cannot stir my arms in these; besides everybody laughs at me." Newcastle replies, rather imperiously, "Hussy, be quiet, you have no need to stir your arms—why, sure! what's here to do?" While Fox, in a more insinuating tone, offers her a fleur-de-lis, and says, "Here, madam, stick this in your bosom, next your heart." The two pictures which adorn the walls of the room represent an axe and a halter; and underneath we read the lines:—

"And shall the substitutes of power
Our genius thus bedeck?
Let them remember there's an hour
Of quittance—then ware neck."

In another print of this series, this last idea is illustrated more fully. It is aimed at the ministers, who were believed to be enriching themselves at the expense of the nation, and is entitled, "The Devil turned Bird-catcher." On one side, while Fox is greed ly scrambling for the gold, the fiend has caught him in a halter suspended to the gallows; on the other side another demon is letting down the fatal axe on Newcastle, who is similarly employed. The latter (see our cut No. 4) is described as a "Noddy catching at the bait, while the bird-catcher lets drop an axe." This implement of execution is a perfect picture of a guillotine, long before it was so notoriously in use in France.

Fig. 3.—BRITANNIA IN A NEW DRESS.

Fig. 4.—CAUGHT BY A BAIT.

The third example of these caricatures which I shall quote is entitled "The Idol," and has for its subject the extravagancies and personal jealousies connected with the Italian opera. The rivalry between Mingotti and Vanneschi was now making as much noise there as that of Cuzzoni and Faustina some years before. The former acted arbitrarily and capriciously, and could with difficulty be bound to sing a few times during the season for a high salary: it is said, £2,000 for the season. In the caricature to which I allude, this lady appears raised upon a stool, inscribed "£2,000 per annum," and is receiving the worship of her admirers. Immediately before her, an ecclesiastic is seen on his knees, exclaiming, "Unto thee be praise now and for evermore!" In the background a lady appears, holding up her pug-dog, then the fashionable pet, and addressing the opera favourite, "'Tis only pug and you I love." Other men are on their knees behind the ecclesiastic, all persons of distinction; and last comes a nobleman and his lady, the former holding in his hand an order for £2,000, his subscription to the opera, and remarking, "We shall have but twelve songs for all this money." The lady replies, with an air of contempt, "Well, and enough too, for the paltry trifle." The idol, in return for all this homage, sings rather contemptuously—

"Ra, ru, ra, rot ye,
My name is Mingotti,
If you worship me notti,
You shall all go to potti."

Fig. 5.—BRITISH IDOLATRY.

The closing years of the reign of George II., under the vigorous administration of the first William Pitt, witnessed a calm in the domestic politics of the country, which presented a strange contrast to the agitation of the previous period. Faction seemed to have hidden its head, and there was comparatively little employment for the caricaturist. But this calm lasted only a short time after that king's death, and the new reign was ushered in by indications of approaching political agitation of the most violent description, in which satirists who had hitherto contented themselves with other subjects were tempted to embark in the strife of politics. Among these was Hogarth, whose discomforts as a political caricaturist we shall have to describe in our next chapter.

Perhaps no name ever provoked a greater amount of caricature and satirical abuse than that of Lord Bute, who, through the favour of the Princess of Wales, ruled supreme at court during the first period of the reign of George III. Bute had taken into the ministry, as his confidential colleague, Fox—the Henry Fox who became subsequently the first Lord Holland, a man who had enriched himself enormously with the money of the nation, and these two appeared to be aiming at the establishment of arbitrary power in the place of constitutional government. Fox was usually represented in the caricatures with the head and tail of that animal rather strongly developed; while Bute was drawn, as a very bad pun upon his name, in the garb of a Scotchman, wearing two large boots, or, sometimes, a single boot of still greater magnitude. In these caricatures Bute and Fox are generally coupled together. Thus, a little before the resignation of the Duke of Newcastle in 1762, there appeared a caricature, entitled, "The State Nursery," in which the various members of the ministry, as it was then formed under Lord Bute's influence, are represented as engaged in childish games. Fox, as the whipper-in of parliamentary majorities, is riding, armed with his whip, on Bute's shoulders (see our cut No. 6), while the Duke of Newcastle performs the more menial service of rocking the cradle. In the rhymes which accompany this caricature, the first of these groups is described as follows (Fox

was commonly spoken of in satire by the title of Volpone)—

"First you see old sly Volpone-y,
Riding on the shoulders brawny
Of the muckle favourite Sawny;
Doodle, doodle, doo."

The number of caricatures published at this period was very great, and they were almost all

Fig. 6.—FOX ON BOOTS.

aimed in one direction, against Bute and Fox, the Princess of Wales, and the government they directed. Caricature, at this time, ran into the least disguised licence, and the coarsest allusions were made to the supposed secret intercourse between the minister and the Princess of Wales, of which perhaps the most harmless was the addition of a petticoat to the boot, as a symbol of the influence under which the country was governed. In mock processions and ceremonies a Scotchman was generally introduced carrying the standard of the boot and petticoat. Lord Bute, frightened at the amount of odium which was thus heaped upon him, sought to stem the torrent by employing satirists to defend the government, and it is hardly necessary to state that among these mercenary auxiliaries was the great Hogarth himself, who accepted a pension, and published his caricature entitled "The Times, No. I.," in the month of September, 1762. Hogarth did not excel in political caricature, and there was little in this print to distinguish it above the ordinary publications of a similar character. It was the moment of negotiations for Lord Bute's unpopular peace, and Hogarth's satire is directed against the foreign policy of the great ex-minister Pitt. It represents Europe in a state of general conflagration, and the flames already communicating to Great Britain. While Pitt is blowing the fire, Bute, with a party of soldiers and sailors zealously assisted by his favourite Scotchmen, is labouring to extinguish it. In this he is impeded by the interference of the Duke of Newcastle, who brings a wheelbarrow full of *Monitors* and *North Britons*, the violent opposition journals, to feed the flames. The advocacy of Bute's mercenaries, whether literary or artistic, did little service to the government, for they only provoked increased activity among its opponents. Hogarth's caricature of "The Times," drew several answers, one of the best of which was a large print entitled "The Raree Show: a political contrast to the print of 'The Times' by William Hogarth." It is the house of John Bull which is here on fire, and the Scots are dancing and exulting at it. In the centre of the picture appears a great acting barn, from an upper window of which Fox thrusts out his head and points to the sign, representing Æneas and Dido entering the cave together, as the performance which was acting within. It is an allusion to the scandal in general circulation relating to Bute and the princess, who, of course, were the Æneas and Dido of the piece, and appear in those characters on the scaffold in front, with two of Bute's mercenary writers, Smollet, who edited the *Briton*, and Murphy, who wrote in the *Auditor*, one blowing the trumpet and the other beating the drum. Among the different groups which fill the picture, one, behind the acting barn (see our cut No. 7), is

Fig. 7.—FANATICISM IN ANOTHER SHAPE.

evidently intended for a satire on the spirit of religious fanaticism which was at this time spreading through the country. An open-air preacher, mounted on a stool, is addressing a not very intellectual looking audience, while his inspiration is conveyed to him in a rather vulgar manner by the spirit, not of good, but of evil.

The violence of this political warfare at length drove Lord Bute from at least ostensible power. He resigned on the 6th of April, 1763. One of the popular favourites at this time was the Duke of Cumberland, the hero of Culloden, who was regarded as the leader of the opposition in the House of Lords. People now believed that it was the Duke of Cumberland who had overthrown "the boot," and his popularity increased on a sudden. The triumph was commemorated in several caricatures. One of these is entitled, "The Jack-Boot kick'd down, or English Will

Fig. 8.—THE OVERTHROW OF THE BOOT.

triumphant: a Dream." The Duke of Cumberland, whip in hand, has kicked the boot out of the house, exclaiming to a young man in sailor's garb who follows him, "Let me alone, Ned; I know how to deal with Scotsmen. Remember Culloden." The youth replies, "Kick hard, uncle, keep him down. Let me have a kick too." Nearly the same group, using similar language, is introduced into a caricature of the same date, entitled, "The Boot and the Blockhead." The youthful personage is no doubt intended for Cumberland's nephew, Edward, Duke of York, who was a sailor, and was raised to the rank of rear-admiral, and who appears to have joined his uncle in his opposition to Lord Bute. The "boot," as seen in our cut No. 8, is encircled with Hogarth's celebrated "line of beauty," of which I shall have to speak more at length in the next chapter.

With the overthrow of Bute's ministry, we may consider the English school of caricature as completely formed and fully established. From this time, the names of the caricaturists are better known, and we shall have to consider them in their individual characters. One of these, William Hogarth, had already risen in fame far above the group of the ordinary by men whom he was surrounded.

A SPANISH GIRL.

Murillo, Painter. A. Blanchard, Engraver.

THIS is the companion picture of the 'Spanish Boy,' engraved in our last month's number. In the Dulwich Gallery, as many of our readers must know, are three paintings by Murillo, of a similar kind to this pair, that is, they represent the young peasantry of Spain, as they were in the time of the artist. One of these pictures is a girl holding some flowers in her handkerchief; another is a beggar-boy, and the third shows two beggar-boys, one of whom is devouring a small loaf of bread. The whole of these pictures—they have been frequently engraved—with the exception of the last, which is somewhat inferior in execution to the others, are in Murillo's best manner. So also is that from which our engraving is taken. This picture is in Paris. It represents a young girl resting by the wayside on her return from marketing, as it would seem, for she bears two baskets, one containing grapes, a water-melon, &c., and the other fish; the attitude of the figure is easy and natural, the face pleasant and intelligent.

Murillo's greatest pictures are of sacred Art; they have not, generally, that elevated devotional character seen in the works of some of the most distinguished Italian masters, but they are fine in composition and glorious in colour. England is fortunate in possessing a large number of these paintings, which grace both our public galleries and not a few of our principal private collections; the finest specimens are in the latter.

CORRESPONDENCE.

To the Editor of the "ART-JOURNAL."

GOVERNMENT SCHOOLS OF ART.

SIR,—I have read month by month your strictures on the Kensington management of Schools of Art in the provinces, but there is a phase of their proceedings which you have overlooked. The Schools of Art were, I, believe, established for the benefit of artisans; now they include any one and every one. As a drawing-master I should not object to this in itself, but to undercharge as they do completely shuts out the private drawing-master. At Macclesfield a Mr. Ford has been recently appointed. The secretary of that school has issued circulars to each schoolmaster and mistress in the neighbourhood, begging them to employ Mr. Ford, as, in the event of their not doing so, the School of Art will suffer in pecuniary matters. The effect has been simply this, that conductors of private schools break their engagements with local drawing-masters, and pay 15*s.* per quarter for what otherwise would be £1 1*s.* I naturally ask, why I, in common with other rate and tax payers, have to contribute to purchase models, copies, and necessaries for an establishment which is not paid with the money granted year by year by parliament, but by underselling their professional brethren? Perhaps you can make public this somewhat unprofessional conduct of the Macclesfield Art-secretary.

I remain, Sir, &c.,
W. H. CHARPENTIER.

Newfield Terrace, Sandbach.

was commonly spoken of in satire by the title of Volpone)—

"First you see old sly Volpone-y,
Riding on Scotchmen's bawdy
Of the ancient favourite Savey,
Noble, double, foe."

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Fig. 6.—FOX ON BOOTY.

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Newfield Terrace, Sandbach.

Murillo pinx.t

Blanchard sculp.t

A SPANISH GIRL.

LONDON JAMES S VIRTUE

CYCLOPEAN STRUCTURES IN SARDINIA AND ITALY.

BY PROFESSOR D. T. ANSTED, F.R.S.

In a recent number of the *Art-Journal* I endeavoured to communicate to the reader some portion of the very deep and powerful impression made upon my mind when I first beheld and investigated the remains of Cyclopean architecture in the islands of Ithaca, Santa Maura, and Cephalonia. It was clear to me, and I have since seen nothing to shake the opinion, that these works date back to a very early period, far beyond that of which we have any written record, and that they prove the existence of a considerable amount of material civilisation and cultivation among a race of people who preceded the Greeks in Greece, perhaps as many centuries as have elapsed since the Greeks first occupied the country.

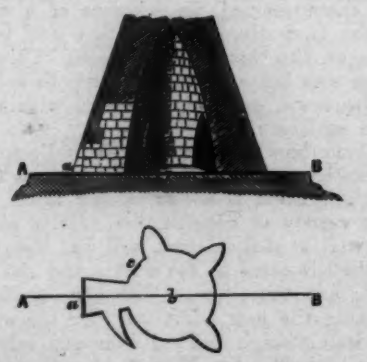
That such a people should have reached Greece and gone no farther—that their progress, not stopped by the sea, for they were established in the Greek islands, should have failed to reach Italy (whose shores are sometimes within sight of Corcyra—Corfu), is so unlikely as to be almost inconceivable. Greece and Italy are so naturally connected, their climate and productions and the conditions of existence are so similar, while the distance between them across the Adriatic Sea is so small, that we may be sure what happened in the one would produce some effect on the other. A great, powerful, ingenious people on the Morea and in the Greek islands must, we may be sure, have crossed to Italy and established themselves there.

When, therefore, we find in many parts of Italy distinct indications of the Greece of later times, it would be extraordinary if we could not also discover something of the unknown predecessors of the Greeks of history. There are not wanting proofs of the existence of a peculiar and independent people who long preceded the Romans as the leading power of Italy, and under the definite name of *Etruscans* we are in the habit of speaking of the later races of these people. We can determine much concerning the national peculiarities and the extent of civilisation of the later Etruscans, by the nature of the remains they left behind them. These are very numerous, and the pre-Roman inhabitants of Central and South Italy, have left abundant proof, both on and beneath the ground, that they had attained high development in the fine Arts as well as in the mechanical Arts. They certainly built cities and tombs, sculptured stone, and worked mines, for we still find the remains of their cities, the alabaster and marble groups they chiselled, and the vast subterranean galleries they excavated. All these speak volumes as to the amount of their intelligence and the extent to which they had overcome mechanical difficulties.

And yet even of this people there remains no written history. Of the earlier or original Etruscan people we know nothing. The later people used the Greek characters, but the words they thus wrote seem to have no analogy with those of other known languages. There exist, however, both in Italy and in the Island of Sardinia, many remains of the predecessors and ancestors of these tribes, and there can be little doubt that Italy, like Greece, was the abode of one of the most intelligent and sensitive peoples of the ancient world, whether we take antiquity to refer to recorded or unrecorded history.

Who can wonder that this should be the case? Who can visit and become familiar with the sunny sky, the pure air, the sweet influences of the climate of Italy without feeling that there, of all parts of the known world, would men most easily and naturally become softened and intelligent, and lovers of all that is beautiful. There is no part of Europe, Western Asia, or Africa, in which are combined so many of the advantages with so few of the disadvantages of geographical position. Its climate enables men to live with little trouble, without enervating the faculties and destroying all care for other than mere animal existence. Mere existence is there a pleasure, but the climate is not such as to take away a desire for improvement and intellectual cultivation. Food is readily obtained from the genial earth, but it does not, as within the tropics, drop into the mouth without an effort. Variety of clothing is needed, for there is winter cold as well as summer heat. But winter is short and summer long. There is little interruption at any time to ordinary pursuits; and it is very easy to understand that men would build cities and live together, would cultivate their intellects as well as their soil, would investigate natural phenomena, and study the elegancies of existence first of all in the country where there was so much to induce and stimulate the exercise of the faculties.

However this may be, it is certain that Italy possessed an intelligent population long before the historic period. We see proof of it in all parts of the country where the Romans and subsequent races have not succeeded in destroying the traces of their existence. The more thickly peopled districts near the great towns have not always lost these indications, though naturally they would be the first, and the most, affected. The less visited parts are more rich in such fragments, but even there on the mainland, most of them have suffered greatly, and they are now very rare. In the islands in the Mediterranean, and especially in Sardinia, the case is different. When the Romans were already a great people they described in this Island of Sardinia a peculiar kind of round towers, known there now by the name of *nur-hag*. They did not know their history, and seem to have had no traditions concerning them. These *nur-hags* are, however, very curious. They are much larger and more complete structures than are found among the antiquities of the mainland of Italy, and owing to the very small amount of movement that has taken place in Sardinia for the last



SECTION AND PLAN OF A NUR-HAG—ISLAND OF SARDINIA.

5 10 15 20 ft.

Scale of feet.

REFERENCES:

AB—line of section through *Nur-hag*.
a—entrance.
b—centre of chamber.
c—window.

two thousand years, they still remain in better condition than similar monuments elsewhere. Certainly of great antiquity, they would seem to be more or less comparable with the constructed walls and buildings of Samos and Ithaca, although they may be much more modern than these. They are built of hewn stone, and show an amount of ingenuity in construction that will be better appreciated by a diagram than by any description. On the preceding column are a section and ground plan of one of the simplest of these buildings. Some are of two or even three stories, and some consist of groups of conical towers. The access to the upper rooms in the former case was by an inclined plane in the thickness of the wall.

FRAGMENT OF THE WALL OF A NUR-HAG—ISLAND OF SARDINIA.

The outside of these *nur-hags* is of a kind of Cyclopean architecture, but the stones are not extremely large, though the nature of the limestone rock of the Island of Sardinia is not unfavourable for such constructions. Above is a view of the fragment of a tower, in which some of the stones measure as much as fifty cubic feet, weighing perhaps three and a half tons. This of course is not large compared with the walls of Samos and Mycenæ, but it requires considerable ingenuity and great mechanical power to lift such stones and place them as parts of a wall forty or fifty feet high. It will be seen by the section that the thickness of the walls was very great in proportion to their height, and the conical form assumed both for the building and chamber is the simplest and strongest that could be devised.

The *nur-hags* of Sardinia are accompanied by Cyclopean walls. These are moderately important in the dimensions of the stones, as may be seen by reference to the sketch on the next page, where many of the stones are more than six feet in length, but they show little art of construction, either in cutting or placing the stones. They are now greatly weathered and rounded; much more so, indeed, than the corresponding walls in Greece. They are buried also in vegetation. Still, they stand as memorials of the ancient times, and they doubtless belong to a period long antecedent to the *nur-hags*.

The number of the remains of *nur-hags* in the Island of Sardinia is extraordinarily great. In a district of the island whose area is not more than one-fourth part of the whole island, nearly thirteen hundred have been counted. They are not less common elsewhere. In some valleys there are twelve *nur-hags* within a distance of seven miles. Cyclopean walls are also not uncommon. Monoliths, called by archæologists *men-hirs*, accompany these remains; and similar remains are known to exist in various parts of Western Europe, especially in the islands on the west coast.

Central Italy abounds in Etruscan and Pelasgic remains; but it is seldom that the long occupation of the country has failed to soften down, if not obliterate, those that belong to the older period. Clusters of ancient cities occur in Umbria; and remains are seen in the Sabine and Volscian mountains, extending southwards along the western slopes of the hills. Most of the walls are of the

polygonal style, consisting of very large blocks accurately fitted, but not squared. This, however, naturally depends in some measure on the nature of the stone, the best and truest specimens being found where the stone liés on the surface, and is both hard and in large blocks; while, when the stone is soft, the blocks are more regular and less large.

An interesting and very accessible specimen of the Cyclopean architecture of Italy is

CYCLOPEAN WALL—ISLAND OF SARDINIA.

seen in the old walls of Fiesole, the ancient capital of Tuscany, situated within an easy walk of Florence. A long line of wall towards the north has in many cases escaped both the hand of time and the still more destructive agency of man. It is singular that this should have been the case, for the stones of such walls have almost always been used for later buildings when in the neighbourhood of great cities. The rock governs the style of wall, as is usual elsewhere, and the rock here being a softish grey gritstone, the walls are tolerably regular. Perhaps the facility of obtaining similar stone, not hardened by time, has helped to preserve these curious walls.

The old town of Fiesole was situated on the steep slopes of a nearly isolated hill, and the summit of the hill was flattened to build thereon an Acropolis. In this respect the agreement with all the oldest and best known Cyclopean cities is perfect. At the present day the Acropolis of Fiesole is converted into a monastery. It has been so for many centuries. Within the precincts of the monastery is an ancient church, once, no doubt, a Pagan temple, converted, in the course of time, into a Christian basilica. Even the first temple, in its earliest form, was but a modern construction compared with the enclosing walls, which are less altered and disfigured than the more ornamented architecture they protected. Many other remains have been laid bare of Roman occupation, but these are all of the same date, and are comparatively modern.

Of the real old wall of the ancient town there are some good indications. A part of it runs up the steep side of the hill, and down again across a valley, taking a course that was not likely to have been taken in more recent times. Up the steep hill-side, even in the least accessible places, the work has been continued, always on the same scale. There are several courses of stone—in some places eight or nine courses are preserved—but the largest stones I observed were not more than four feet long, by two feet wide, even under the Acropolis itself.

The walls, however, though not remarkably difficult of construction, must have required extreme patience and ingenuity. Though of vast antiquity, the faces of many of the stones are sharp, and their angles but little injured. I observed the same careful horizontality in the laying of the stones; and without extraordinary accuracy in the fitting, neither of these conditions could have existed. Though overgrown with vegetation and rubbish near the base of the wall, there was no difficulty in making out the courses, even to the lowest; and, at least in one place, where the stone had recently been opened for quarrying immediately below the old wall, it was clear that the stone for the wall had been brought

PART OF THE CYCLOPEAN WALL OF FIESOLE.
About 100 yards are in this state.

some distance, being much harder and more durable than the stone on the spot.

The thickness of the old walls at Fiesole is not so great as those of the ancient towns of Greece and the Ionian Islands, but much thicker than would have been thought necessary in the time of the Roman Empire. At one point, near the gate of the modern convent garden, the wall turns at a right angle, but there seemed no evidence of a tower having been placed there. The wall is not stronger, and there is no buttress. This part of the wall belonged to the Acropolis and not to the town, and was therefore within the outer enclosure.

Along the whole length of old wall exposed, amounting to some hundred yards from south to north, there is no projecting tower, and little variety of construction. Some part of the wall is still utilised, and has been modernised to serve as the wall round the convent; but there is no difficulty in distinguishing the new additions. On the whole, this wall, though built of comparatively soft and perishable stone, has stood well, and the outer face remains smooth and comparatively safe. There is in one part a small arch, about the centre of the northern wall, but this is probably Roman, and of comparatively modern date. In various parts of the wall are holes, apparently made with intention. Whether these have served in the case of assault when the town was besieged, or were made at the first construction of the wall to assist in lifting the stones, it is impossible now to say.

Another indication of Etruscan work is seen in the walls and gateway of the city of Volterra; and, indeed, the position of this remarkable and most interesting town marks it out as belonging to a very early period. Like Fiesole, near Florence, and like the old cities of Greece, Volterra is "a city set upon a hill." A long and fatiguing walk or drive conducts one from the present railway station, in the plains below, to the lofty detached summit crowned by the city. It is still large, but was in ancient times much larger; its walls, which are, however, very fragmentary, have been traced round a circuit of six miles, being double that of Fiesole.

Several very perfect fragments remain, one of them forty feet high and fourteen feet thick, composed of blocks, the largest of which being fully ten feet in length, and three feet high, probably weighed nearly six tons. A noble gateway still remains, but it seems to have been of the most recent Etruscan period, and has been adapted to mediæval warfare. The tombs are the most remarkable objects at Volterra, and these are comparatively modern.

Although the objects of chief interest at Volterra are the antiquities of the later period of Etruscan Art, and are thus very far removed in date from those ruder fragments which speak to us of the earliest civilised inhabitants of Italy, they are still so numerous, so rich, and so varied, as to claim some notice. Most of them point clearly to the Greek origin of Etruscan Art, but they prove also that the Greek style had undergone important modifications; and it is curious that these changes point to the existence of habits which were domestic and familiar, and tendencies more in the direction of modern progress than seem to have characterised the Greeks. Most of the remains have been found in monuments and tombs. Funeral processions, showing all kinds of incidents, are the most common;—the mother taking leave of husband and child; the husband setting out on his last long journey, with the wife and daughter vainly endeavouring to hold him back from inexorable fate; the soul, represented in some material form, proceeding on its way under the charge of Charon; these are all common incidents. Besides them, we find processions as of judges, and representations of human sacrifices, and of sacrifices of such animals as asses, bulls, and wolves. All these are accompanied by inscriptions, few of which can be so far read as to assist us in any way to elaborate the Etruscan tongue.

The remains found near Volterra, and now in the public museum of the town, abound with these and other records of the people who, more than two thousand years ago, inhabited that ancient city. With such indications of their habits, we have their gold, silver, and bronze ornaments, and we know they had attained to a very distinct position in Art in all these departments. Neither their sculpture of alabaster or marble, nor their working in metals, was a mere repetition of what we find in Greece; nor was it identical with what the Romans afterwards possessed.

There was, indeed, among the Etruscans a cultivation *sui generis;* they had attained it in the course of time by development from some ancestry who were also, perhaps, the ancestors of the Greeks, or of the people from whom the Greeks were derived. This cultivation agrees with no other so closely as to allow us to suppose that it was copied. The Etruscans were an original, a great, and a long-continued race. They and the Greeks had much that was common; but starting originally, perhaps, from the same point, the two peoples had developed very differently at the time when Greece and Rome had become the centres of western civilisation.

Still, then, we are thrown back to more ancient times, and to civilisation and Art at

a period concerning which we have no written record. The *men-hirs* of Sardinia connect themselves with similar monuments almost everywhere, and with the Druidical monuments of our own country and of Brittany, and the Cyclopean walls are, perhaps, the next step in the advancement of the human race. That the intelligent people who first imagined the construction of such modes of defence must have been long living in a state in which their faculties were refined and well cultivated, there cannot be a doubt; and, latterly, this people had a literature of their own, using an alphabet almost exactly like that of the Greeks, without the language having any recognisable resemblance. These later Etruscan and Sardinian people were probably as far removed from the first builders of Cyclopean walls in all other essential respects as they must have been in time, and thus the advent of the human family in Europe is probably a much more ancient event than any written histories would seem to indicate. This is not the place to enter on the geological evidence to the same effect, but it is well to remember that all discoveries of recent times combine to render probable the very great antiquity of the human race. The sculptures recently discovered in French caverns proving the presence of the reindeer, and some other animals, in parts of Europe where these species are not only not now found, but could not now exist, for climatic reasons, are additional but strong proof of the same nature. The remains of the villages once built on piles over the Swiss lakes are equally curious, and indicate progress quite as distinctly. Ireland abounds with such remains built in similar positions, and some of these mark three very distinct periods, separated by long intervals. All of them belonged to a time long antecedent to existing records of every kind, but they mark the existence of a people by no means uncivilised, though, so far as we know, entirely without a literature.

ART IN CONTINENTAL STATES.

BERLIN.—The exterior of the royal palace has recently been decorated with eight life-size allegorical figures:—'Magnanimity' and 'Bravery,' both by Schievelbein; 'Gentleness' and 'Liberality,' by Heidel: 'Commerce' and 'Art,' by Fischer; 'Industry' and 'Navigation,' by Stürmer. The first two are male figures, the others are females.

COLBERG.—A statue of the late King of Prussia has been erected with due ceremony in this town, in the presence of the Crown Prince of Prussia.

COLOGNE.—A stained-glass window is being executed here for the cathedral, at the sole expense of the Crown Prince of Prussia. It is to be placed over the west entrance into the nave, and will be seventy feet high; the largest window, therefore, in the world. The subject of the painting is the Last Judgment, from cartoons by Cornelius, who originally designed the work for the Campo Santa at Berlin, where it was never carried out.

FLORENCE.—A museum of mediæval Art has been established in the town hall of this city. Two galleries, one of sculpture and the other of armour, each containing some good specimens, have already been opened.

LUCERNE.—A correspondent writes us from Paris, that several pictures in fresco or distemper have lately been brought to light at Lucerne. The subjects are the Resurrection, the Ascension, John the Baptist, St. Roch, &c. They bear the date 1523, and are supposed to be the work of Holbein.

ROME.—Voss, the distinguished German sculptor resident in this city, has recently completed two statues, which are highly commended. One is 'Rebecca at the Well,' she stands with her right hand resting on the pitcher, pensively examining the bracelet just presented to her by the servant of Abraham. The other statue is entitled 'Lurline.'

ST. MALO, the birthplace of Chateaubriand, is to have a statue of this distinguished writer.

TOURNUS.—This town, the birthplace of Greuze, is about to erect a statue of the painter.

REPORT OF THE SELECT COMMITTEE ON SCHOOLS OF ART.

THIS Report has been issued. The evidence on which it is based is not yet printed. We shall consider the one, necessarily postponing remarks on the other, although rightly to comprehend the subject in all its bearings both should be treated together; for, without attributing wrong motives to witnesses, there are undoubtedly some of them whose testimony must be received with hesitation. The Committee, indeed, obviously acted under that impression, as we shall presently show.

In a word, the Report is *satisfactory;* it may be regarded but as the thin edge of the wedge; yet that is much. A change has been commenced that will inevitably lead to beneficial results. It goes far to destroy a power that is baneful, to create responsibility where hitherto there has been little or none, and to rescue a valuable and costly establishment from a system of "management" at once despotic and incompetent. In short, the issue of this Report will be to render "South Kensington" a public and not a private institution. Certainly, it might have gone much further, and can be regarded only as the commencement of a great work; so far as it goes, however, it is conclusive, and may be accepted as a guarantee that Schools of Art in Great Britain will hereafter become what they were designed to be, and may be, under wise government—institutions for the promotion of Art in all its ramifications, and manufactures from the highest to the humblest.

We have gone over the ground so often, we have so continually given publicity to the complaints of manufacturers, artisans, masters, pupils, and the public, that it will not be necessary now to record our own views in reference to the "management" of these schools, and the evil influence that has been so long dominant over them. Our present duty is to compress—and present as clearly as we can—the important document issued by the Select Committee of the House of Commons.

That Committee was appointed on the 16th of March, 1864, "to inquire into the constitution and working, and into the success of the schools of Art wholly or partially supported by Government grants, or otherwise assisted by the Government, and into the system upon which the sums granted by Parliament for the promotion of national education in Art are distributed and administered." It consisted of the following members of parliament:—Sir Stafford Northcote, Mr. Lowe, Mr. Adderley, Mr. Edward Egerton, Mr. Tite, Mr. William Ewart, Mr. Bazley, Mr. Trefusis, Mr. Cave, Mr. Maguire, Mr. Gregson, Mr. Arthur Mills, Mr. Crum-Ewing, Mr. Potter, Mr. Salt, Mr. Bruce; Sir Stafford Northcote being the chairman. The Committee was fortunate in thus being presided over by a gentleman universally respected, and who has enjoyed peculiar opportunities of close and intimate acquaintance with all the leading topics it was called upon to discuss.

"Twenty-seven years have now elapsed since the first establishment (in 1837) of a Government School of Design. . . . The period from 1837 to 1852 may be regarded as *a period of experiment*, during which the Government endeavoured to supply a remedy for the alleged inferiority of our manufactures to those of other countries, by the maintenance of a head School of Design in London, and of a limited number of provincial schools in the chief seats of manufacturing industry, with a view to the direct promotion of ornamental Art."

No doubt the Committee has been so informed; but we are by no means willing to concede that this long period—*fifteen years*—was employed merely in experiments. The School of Design did much work, and did it well. Among its masters were Mr. Dyce and Mr. Herbert, while the female school was directed by an accomplished lady—Mrs. McIan. The history of that "period" is, however, by no means a gracious one; jealousies, prejudices, bickerings, and quarrels, operated prejudicially to retard the usefulness of the school; one after another good men retired from restricted superintendence, and ultimately Mr. Henry Cole became its governor. That gentleman was not only no artist—he never pretended to any acquaintance with Art; he assumed, indeed, to know something of Art-manufacture, the extent and value of such knowledge having been manifested by the issue of several manufactured articles, such as ink-stands, candlesticks, tea-trays, goblets, &c. &c., produced under the assumed name of "Felix Summerly," which, professing to be improvements, were for the most part in bad taste, unsuited to public requirement, and unwillingly adopted by manufacturers as experiments that were predoomed. These productions, however, formed the principal ground of Mr. Cole's appointment, largely aided as they were by that gentleman's clamours for reform in the schools, and his own active pen and loud voice in favour of himself as the successor of the men of mark who had gone before him.

We are not, however, now to tell the story of the "mode" by which Mr. Henry Cole—with the smallest amount of capital that ever speculator embarked in any trade—became the head and front of a Government School of Design; how that gentleman managed to keep the position he obtained; how, in course of time, he contrived to associate the "Department of Art" with the "Department of Science"—knowing even less of Science than he did of Art—placing himself commander-in-chief of both; how skilfully he built his nest, and how neatly he spread his wax (humbly imitating the little busy bee), to surround himself with "followers" who should have no will but his, bestowing on them all official appointments in the name of "my lords;" how thoroughly he became master and owner of every department of *the* Department—that of Science, as well as that of Art. Success is the modern test of merit; and, so tried, Mr. Henry Cole is unquestionably a great man!

These remarks are not out of place; for undoubtedly when this Committee of the House of Commons was appointed, its main object was to put on his trial Mr. Henry Cole. We shall see what the issue has been, notwithstanding the well-known "tact" of that gentleman, and the power, derived from the patronage he enjoys, that belongs to him.

According to the Report, "the whole cost of the schools in London and in the provinces, including management, as shown by the estimate 1851-2, was £15,000." In 1864, the grant for Art-education, including the cost of the Museum, *and a proportion of the charge for general management*, amounted to £90,000. In 1852 was constituted the "Department of Practical Art;" the school ceased to be called a "School of Design." Under new arrangements, and with greatly augmented Government grants, the provincial schools largely increased. "Flaming" accounts were sent forth as to the enormous number of pupils Art-educated in these schools, and this "flaming" account has been annually before the public from 1852 to 1864. A single passage from the Report will suffice to show the circumstances under which such accounts were concocted:—

"Of the 87,330 persons whom the Department numbered among its students in 1863, 71,423 *were*

children attending parochial schools, and receiving one or two drawing lessons a week from the master of the neighbouring School of Art, or *from some of his assistants*, or from their own schoolmaster, in case he held a certificate of competency *from* the Department."

If the subject were not so solemn and important as it is, this part of the "management" would be called a "dodge." No doubt it sounded far better to both the House of Commons and the country to return the number of pupils receiving instruction in Art—resulting from an annual parliamentary grant—as 87,330, than it would have done to limit the recipients of state bounty to 15,907. The purpose was answered for a time—nay, for a long time—but a Select Committee of the House has not been hoodwinked.

With respect to the much canvassed "order" concerning payments by results, the Committee offers these remarks: A minute of the Committee of Council of Education provided that, "from the 1st October, 1863, payments should cease to be made upon certificates taken by masters of Schools of Art, that 'a system of payments on results should wholly regulate the payments to Schools of Art, and that such payments should be made only on behalf of artisans, children of the labouring poor, scholarships, persons in training as Art-teachers, or employed as designers for manufacturers.'" The Select Committee considers these conditions as "*exceedingly complicated*," and their effect cannot be understood, without a tolerably familiar acquaintance with the details of the course of instruction."

Mr. Cole argues that the "system" (as it now exists under his "management") is rapidly becoming a self-supporting one. The Committee sifts his testimony, and thus disposes of it:—

"Upon the whole, your Committee are of opinion that it is improbable that the schools will ever become self-supporting upon the present system; nor do they think that *the substitution of payments on results for payments on certificates will tend to make them so*, unless, indeed, the payments on results are to be gradually contracted, either by making the results more difficult of attainment, or by gradually reducing the payments on them, and ultimately withdrawing them altogether. Mr. Cole hints at the possibility of such a process, and regards it as one of the great recommendations of the new plan. *But it is obvious to ask in what manner it is expected that such a change will work:* are the fees to be raised? or are larger local subscriptions to be obtained? or are the masters to be content with lower emoluments?"

The subject of "*payments by results*" is one with which we have already, and often, dealt. It will suffice, therefore, to say that the opinion expressed by the Committee is the opinion not only of the masters but of the public; it may now be taken as disposed of.

A considerable portion of the Report is occupied in considering and treating this branch of the subject: in commenting on the minute which, purporting to be passed by the Committee of Council on Education, became law at South Kensington; although we believe "my lords" knew little about it, and nothing at all concerning the consequences which all interested in the matter—apart from South Kensington—clearly foresaw and confidently predicted. "That minute," says the Select Committee, "prescribed in detail the conditions on which the payments on results contemplated by the second minute should be made;" these conditions, we repeat, being "exceedingly complicated." The word "complicated" is so frequently used by the Committee in reference to documents and arrangements issued by "the Department," and upon which the members were to judge, that we can almost fancy them in a perpetual mist. They do, however, manage to get through it, and being themselves enlightened, as a consequence of much toil, contrive to enlighten the readers of their Report. They resolve, therefore, that "*it has a tendency to destroy the elasticity of Art-teaching, and thus to cramp the genius of our designers, to render the schools unpopular, and diminish the chance of local support;*" and, upon a review of the whole case, they are of opinion that "the system of *payments on results* is not well adapted to the Schools of Art."

The following passage illustrates the view taken by the Committee of another branch:—

"As regards the prospect of increased local subscriptions, no very encouraging facts have come under the notice of your Committee. The subscriptions in 1851, when the Government grant was only £15,000, amounted to £3,447; and in 1862, when the grant for the schools, exclusive of the Museum, was £46,000, they did not amount to £2,500."

The Committee supplies some ground for consolation in the past and hope in the future:—"It does not appear necessary to extract from the evidence all the conflicting opinions given as to the actual value of the schools. It is admitted generally, that the taste of the country has, of late years, improved very materially, *though to what extent that improvement is due to the direct operation of the Schools of Art is questioned by some witnesses.* Your Committee, without going into a minute investigation of the precise relative importance of all the different causes which have combined to produce the effect, are prepared to state, as the impression which they have received from the whole of the evidence, that the schools have, upon the whole, contributed largely to the improvement which has taken place, and that great national advantage has been derived from them."

There can be no doubt on this head; much benefit to Art-manufacture and to the country has arisen out of the establishment of the ninety schools in connection with the Department of Science and Art. The money granted annually by Government has not been all mis-spent: many artisans have been taught to know what they are doing when they work; there have been several pupils who have become educated aids to employers; employers have received better ideas than they previously had of the value of Art to manufacture; and the public has been much enlightened on subjects concerning which it was not long ago utterly in the dark. The institution is one that the country was bound to create and is bound to support. It has "paid" well, and is destined to yield an immense interest upon a by no means immoderate outlay.

But we contend, and have long contended, that under a system of "management" so erroneous and incompetent as to be disastrous, the harvest gathered in bears no proportion to the produce that might have been reasonably and justly expected. We maintain that a clique has mischievously directed the system which governs South Kensington, and that, as a consequence, a tithe of the good it might do is not done by the Department. The Select Committee of the House of Commons evidently holds that opinion as strongly as we do, although it does not as strongly express it.

The concluding topic treated in the Report concerns the Museum at South Kensington. Mr. Cole's policy has hitherto been so to mix it up with the general system of education—to make it, in fact, part and parcel of the schools—as to render it difficult or impossible to separate one from the other when considering the money spent on both. Moreover, the extensive and costly staff at South Kensington is in the same way mingled, so as to render it hard to distinguish "which from which." It is a keen and clever policy for a purpose apart from a public purpose, and evidently the Committee has seen it in that light. The evil is not to continue any longer. Mr. Cole made a strong fight for the perpetuation of this pet part of "his system," but failed to convince his judges of its utility or its justice. In this, as in almost all his other "recommendations," the Select Committee of the House of Commons "differed" from the Director of the Department of Science and Art.

With respect to the Museum, which absorbs so large a part of the Government grant, the Committee conceives "the arrangements made for circulating portions of the collection to the provincial towns are *as yet far from perfection;*" and "that the collection of works of Art, and the library attached to it, are not made as useful to the country schools as they might be, is due, perhaps, in part to the fact that the Local Committees are but imperfectly aware of the advantages which the Department offers them, *but partly also to some defects in the arrangements of the Department itself.*"

As a result of this "inquiry," the following are the resolutions of the Committee:—

"1. That a central training school for teachers be maintained as at present, and sufficiently qualified scholars from local schools be admitted to the training school at the expense of the State, *the study of decorative Art useful for manufactures being the primary object;* other scholars should also be admitted to the training school upon payment of remunerative fees.

"2. That the collection of works of decorative Art at South Kensington *be made more generally useful than at present* throughout the country, especially in connection with local museums.

"3. That a national competition of works from all the local Schools of Art in connection with the Department continue to be held annually at South Kensington, and a limited number of prizes awarded.

"4. That local Schools of Art be *left to establish themselves wherever they can take root*, and to extend their operations to all classes of society, and to charge such fees as their managers may think suitable.

"5. That the conditions of granting any State aid to local Schools of Art be:—(*a*) that night classes for artisans be open at least three times a week, at fees within the reach of artisans; (*b*) that the teachers be certificated, and receive the whole of the fees of the artisan classes; and (*c*) that the localities provide suitable premises, and pay all charges for rent, taxes, and repairs.

"6. That no further grants be made in aid either of building, renting, or repairing Schools of Art.

"7. That no further grants be made in aid of purchasing examples, models, casts, or apparatus.

"8. That it be a condition of Government aid, that a public examination of every aided School of Art be held annually, through the agency of its local committee, and that the results of such examination should be reported to the Department in such form as the Department may prescribe.

"9. That payments to certificated Art-teachers should be so far assimilated to those made to teachers of Science, that a capitation payment should be made for every artisan student who has received forty lessons within the year.

"10. That the works of the students in their examination, *certified by two members of the local committee* as being the student's own work, should be sent up to the Central Department.

"11. That fewer prizes and no medals should be given by the Central Department on local examinations of aided Schools of Art.

"12. That if ever an Inspector reports that an aided School of Art is held in unsuitable premises, or uses bad models, examples, or apparatus, or that the teaching is deficient, aid may be wholly or partially withheld until the local committee consent to make such changes as are deemed essential to the proper conduct of the school.

"13. *That the votes for the Museum at South Kensington and for the Schools of Art should be kept distinct.*"

There can be no doubt that these resolutions of the Committee will supply the principles on which the Department of Art is to be hereafter governed; they are rational

and sound, and will become practical and sure. If the provincial schools have not been liberally or adequately supported, it is mainly because neither manufacturers, artisans, nor the provincial public have had any confidence in the governing body at South Kensington. Mr. Wilson, of Glasgow, is not the only one of the masters who is of opinion "that the present system discourages persons from subscribing to the schools, because the Department has ruled the schools without reference to the local authorities, or to the local wants as they are felt by the inhabitants of the various cities in which the schools are established." Under the system that is hereafter to prevail, we are quite sure that a different result may be anticipated. If the manufacturers find their requirements considered, their wants ministered to, and their obvious and direct interests promoted, they are not so blind as to grudge money by which these objects may be accomplished.

Mr. Cole, on being asked what evidence he could produce to show the effects of the schools (what a volume of matter is contained in this pithy sentence! such a question put by a Committee of the House to the Director of a public institution supported by public money!), referred the Committee to the opinions of a number of English manufacturers, which are collected in the Appendix to the Tenth Report of the Department!

Now a more "beggarly account of empty boxes" was never exhibited than this list of "opinions." We shall pass it under scrutiny one of these days, and show how small is the proportion of manufacturers who place on record *any* obligation to the Department, how insignificant in amount is the debt that some *do* acknowledge for services rendered by the Department, and how numerous are they—"conspicuous by their absence"—who owe nothing to, because they have derived nothing from, the Department. What a long list could be presented of manufacturers (we may hereafter print it) who sent *no* answer to Mr. Cole's circular, inviting information as to benefits received from the schools, or whose answers were such as it would be extremely "inconvenient" to publish!

The following passage is not printed in the Report, but will be found in the "draught" of it:—

"It might be inferred that the object of the Government was to convert the schools into self-supporting middle-class schools; and this view is confirmed by Mr. Cole's further evidence, in which he lays down the doctrine that *it is better to teach children than grown artisans*, and that the Schools of Art might be, and ought to be, maintained by fees without any assistance from the State."

And these passages form part of a resolution moved by Mr. Potter:—

"3. *That the main object of the provincial Schools of Art should be the education of the artisan.* . . . . . If the upper class students attend the evening classes, it shall be at rates higher than those of the artisans, care being taken that space and adequate instruction be first provided for the latter."

That is the true spirit in which Government Provincial Schools of Art ought to be conducted, and which the authorities at South Kensington have hitherto ignored.

The Art-instruction of artisans *is* "the main object" of the schools, but it is an object of very secondary importance with the authorities at South Kensington. Yet it is notorious that this "main object" is in France the main source of superiority in Art-manufactured produce.

The Committee did not inquire into any of the "jobs" perpetrated at South Kensington, yet they are notorious; they asked no questions concerning the sums of money expended in wall decorations, in acquiring curious but perfectly useless antiques—not by any means all genuine—or as to the cost of the mansions for leading officials; they sought for no instruction as to the competency of the masters sent out from South Kensington to the provincial schools;* they obtained—or, at all events, they give—no information as to the displacings of certain officers whose competency is admitted, and substituting in their stead persons whose powers to aid the Department are more than questionable: in a word, they know nothing, or, if they know anything, they tell us nothing, of the nature, qualifications, incomes, modes of appointment (by whom appointed) of the very numerous and costly "staff." Possibly, these onerous and disagreeable duties did not fall within their scope; in that case Mr. Cole is fortunate. But the Committee might have told us a startling tale, that would have supplied a key to all the evils. Still they have done much, and further "inquiry" will do more! That such inquiry will be instituted, when Parliament receives the Report, we cannot doubt; and we know that some of the members of the Committee will, in the House, speak their comments more freely than they have written them.

At length, however, we are at "the beginning." Without being by any means oversanguine, we may anticipate a change of system that will render Schools of Art really teachers of Art, expending parliamentary grants wisely and beneficially, summoning manufacturers to aid instead of to oppose their spread, and artisans to be zealous actors and not indifferent lookers-on, while the country is liberally providing for their instruction.

The Committee—without saying so much in so many words—has condemned the whole of the "policy" pursued by Mr. Henry Cole, and has "recommended" such wholesale changes as will remodel South Kensington. It is quite clear that the Committee knows much more than it tells us, and it is upon that knowledge this valuable Report is based.

We thank the Select Committee for so many practical results of their labours.

[A recent announcement informs us that the Lords of the Committee of Council on Education will take into consideration during the recess the recommendations of the Select Committee and will lay minutes upon the subject before Parliament on its reassembling. In the meantime the present minutes relating to Art-instruction will continue in operation up to the 31st of March, 1865, as respects existing Schools of Art; and my lords will cause inquiry to be made as to the feasibility of establishing night classes for instruction in drawing to artisans in connection with mechanics' and other institutions and schools not organised as distinct Schools of Art.]

* Suppose, for example, the Committee had received this communication, as we have done, from a leading gentleman and principal supporter of one of the leading schools of "the Department," who is perfectly conversant with the subject of which he treats. "The head master, Mr. ——, received from the Department three assistant masters. The first of these in one month brought the elementary class in the school to the verge of ruin; it was put into his hands a well-ordered, well-taught class; by his ignorance of ornament, of teaching, of system of any kind, he nearly destroyed it. Mr. —— required his removal; he was removed; but such was the indignation of the Department at Mr. ——'s uncompromising condemnation of 'their pet man,' that he was very nearly himself 'removed,' and he was taught the *peril of such protests*. The Department sent a second; he could lecture on perspective and geometry, but he taught drawing feebly, was no ornamentist, and a weak artist—did not, indeed, draw as well as many girls in the school. He was permitted to resign. A third was sent—a man absolutely without teaching power, who had no power of expressing himself; in short, so dull and stupid in manner as to interest no one in the class." "Can you wonder," asks our correspondent, "if we of —— are slack to aid an institution so conducted?" "I myself," he adds, "do support it, but it is really in a spirit of despair of any good, so long as the heads of the Department, incompetent themselves, employ so many incompetent men; and I cannot apply to the manufacturers of our city generally for pecuniary aid to a system they know, as well as I do, to be utterly defective."

OBITUARY.

MISS CATHERINE SINCLAIR.

We have to lament that another pure and shining light has been removed from both our literary and social hemispheres. Miss Catherine Sinclair, daughter of the Right Hon. Sir John Sinclair, Bart., passed from the Time she so eminently assisted to glorify, to a blessed Eternity, on the evening of the 6th of August. This event, which, with the selfishness inherent in the flesh, we call "melancholy," took place at Kensington Vicarage, the residence of her brother, the Venerable Archdeacon Sinclair. Her family regard this removal as the saddest bereavement it was possible for them to sustain; for, a true Christian woman in all the relations of life, Miss Catherine Sinclair had the art (if an emanation from her own high and pure nature can be called an "art") of exalting the happiness and increasing the comfort of every house in which she sojourned—the house that she called her own above all others.

But the loss is a public loss.

As an author, Miss Catherine Sinclair will be most frequently recalled by her two principal, though by no means her only, works, "Modern Accomplishments" and "Modern Society; yet these volumes, full of wisdom and goodness as they are, afford but insufficient evidence of the universality of her knowledge, and the depth and delicacy of her richly accomplished mind. In composition she was as conscientious as in all other things, desiring simply to strengthen, impress, and fortify her object—caring comparatively little how to adorn it by extraneous ornament. In whatever she did she was faithfully in earnest—fully and entirely free from every idea of self. She sought truth with the diligence and simplicity of a child, whose first duty is obedience. In her it was obedience to the Will of her Divine Master.

Miss Sinclair's actual home was in Edinburgh; she was only in London during "the season," where she was claimed by all circles—the literary, the scientific, the fashionable, the artistic, the religious; her enlarged mind and quick sympathies finding and giving pleasure wherever she went: young and old greeted her advent with delight. We have seen a fair girl decline a quadrille for the greater pleasure of a quarter of an hour's "talk" with "Miss Catherine." Gifted with quietness, simplicity, and refinement of manner, she had also a certain dignity and self-possession that put vulgarity out of countenance, and kept presumption in awe. She was endowed—as indeed are all her family—with a singularly sweet, soft, and rather low voice, with remarkable elegance and ease of diction, a perfect taste in conversation, without loquacity. She loved the world because it was God's world, and the people thereof, because He had breathed into them the spirit of immortality. The number she reclaimed and saved by her ready and unflinching aid is recorded in heaven; she permitted no record to be made on earth. In Edinburgh Miss Catherine Sinclair's loss will be most keenly felt. She erected the first drinking fountain there; she established schools and cooking kitchens; and, while benefiting, and protecting, and enlightening the lower orders, she frequently gathered around her the best society, blending the social and intellectual elements so skilfully together that the rugged became genial under her influence. And all this was done without parade or ostentation. If Catherine Sinclair sought to establish woman's "rights," it was simply by obtaining a wider range for the exercise of woman's "duties." Apart from the "strong-minded" clique on the one hand,

and the "fast" indelicacies of younger women on the other, Miss Catherine Sinclair worked, and never wearied. Devoted, without affectation; faithful to her Maker and her fellow-creatures; without guile; without one atom of literary jealousy; a woman whom it was a privilege and an honour to call "friend," has been up-lifted from us, when we hoped we should have been long strengthened by her example, solaced by her pure Christian meekness, and aided by her righteous zeal. Death cannot obliterate her works or her memory; these "shining lights" remain with us for ever:—

"Only the memory of the just
Smells sweet, and blossoms in the dust."

A. M. H.

MINOR TOPICS OF THE MONTH.

The Royal Academy. — Messrs. Calderon, Leighton, and Stevens have been elected associates of the Royal Academy. These elections are entirely satisfactory. The two painters have established their right to any honours the profession can confer upon them. The sculptor (Mr. Stevens) is less known. He has, however, produced several fine works, and is a gentleman of much ability. As honorary secretary to the Sculptors' Institute he had claims which his brethren in the Academy acknowledged.

The Receipts at the Royal Academy, in 1864, have exceeded the very large sum of £12,000, an amount they have never reached during any preceding year since the foundation of the Academy.

Mr. J. Noel Paton, R.S.A., has received the appointment of "Limner to the Queen for Scotland," in the room of the late Sir J. Watson Gordon, P.R.S.A. Mr. Paton undoubtedly merits this distinguishing mark of royal favour; but we were under the impression that the appointment was invariably given to the President of the Royal Scottish Academy for the time being; and, consequently, that the new President, Mr. George Harvey, would succeed to it.

The Conversazione at the Royal Academy, which closed the season, was very numerously attended, but not by artists or leaders of fashion, who, we suppose, were out of town.

Society for the Encouragement of the Fine Arts.—The proceedings of this institution during the past season have been most satisfactory. The lectures delivered were, generally, instructive and interesting, and the *conversazioni*, interspersed with musical performances, were exceedingly well attended. The last of these pleasant *réunions* was held in July, in the picture galleries of the South Kensington Museum, when the annual award of the society's prizes was announced as follows:—*Paintings:*—History: To Mr. J. Pettie, for his 'George Fox refusing to take the Oath at Houlker Hall, A.D. 1663' (Royal Academy, No. 471). Genre: To Mr. E. Nichol, for his 'Waiting for the Train' (Royal Academy, No. 508). Landscape: To Mr. G. Cole, for his 'Harvesting in Surrey' (Society of British Artists, No. 106).—*Water-colour painting:* To Mr. Walker, for his 'Spring' (Society of Painters in Water Colours, No. 92). To Mr. G. Shalders, for his 'Evening near Dorking' (Institute of Painters in Water Colours, No. 60).—*Architecture:* To Mr. H. W. Lamb, for his design for 'St. John's Church, Carlisle' (Architectural Exhibition, No. 228).—*Poetry:* To Mr. Robert Buchanan, for his volume of poems, "Undertones."

The Dublin Exhibition, 1863.—A meeting of the directors has been held in Dublin, the Lord Mayor presiding. Mr. Benjamin Lee Guinness gave very encouraging details of progress; the Lords Meath and Powerscourt seconding and supporting a resolution to the effect that "the Exhibition to be held in Dublin in 1865, is cordially deserving of support, and that we further it by every means in our power." Mr. Gilbert Saunders and Mr. H. Macdonnell have visited Paris and obtained cordial promises of assistance from the government, Prince Napoleon having consented to become president of the Commission there. In London the deputation received every encouragement, both from manufacturers and the government, Earl Russell having sent 100 of their circulars to foreign countries. Government has granted permission that all packages should be opened at the Exhibition, so that it may serve as a bonded store. We anticipate great success for this International Exhibition in Dublin, and we have no doubt it will be achieved.

The Statue of Prince Albert, to examine which her Majesty visited the atelier of Joseph Durham, and of which she expressed entire approval, is to be erected at Framlingham.

Royal Institute of British Architects.—The annual *conversazione* of this society was held in July, at the rooms of the Institute, in Conduit Street, when a large number of members, with many visitors—men distinguished in literature, science, and Art—assembled by invitation of the president, Professor T. L. Donaldson, and the council. The rooms were well supplied with numerous and excellent works of fine and ornamental Art. Among the former were some statuettes and busts contributed by J. H. Foley, R.A.; statuettes of Cœur de Lion, Sir Jamsetjee Jejeebhoy, and 'Excelsior,' by Baron Marochetti, A.R.A.; portfolios of sketches by F. Goodall, R.A., and Louis Haghe; 'The Nativity,' by W. C. T. Dobson, A.R.A.; drawings by Sir E. Landseer, R.A., T. Linnell, F. Goodall, R.A., H. Burton, T. S. Cafe, G. R. Ward, with others contributed by T. H. Maguire, T. M. Richardson, C. H. Sharpe, W. Cave Thomas, O. W. Brierley, E. Lundgren, and J. T. Barker; Durham's statuettes illustrative of British sports, &c.

The Water-glass Process.—A letter addressed by Daniel Maclise, R.A., to the commissioners appointed in reference to wall paintings at Westminster, contains the following passage:—"His late Royal Highness the Prince Consort directed my attention to the water-glass method of painting, specimens of which I had seen in the Great Exhibition of 1851, and in which I had made some small experiments. In 1859, under his Royal Highness's auspices, I proceeded to Berlin and elsewhere, where the method had been successfully practised, and where I painted myself, and found the process so satisfactory that I adopted it for the execution of the 'Meeting of Wellington and Blucher,' and I am now engaged, in the corresponding panel in the Royal Gallery, in painting 'The Death of Nelson' in the same method." It is therefore to the far-seeing intelligence of the Prince Consort that we are indebted for this important and most valuable introduction. It is but another addition to the debt the country owes to his Royal Highness. Mr. Maclise adds his belief that "the process has many advantages over that of fresco, but is certainly a slow one and invites attention to details and to greater finish; above all it is to be hoped its enduring qualities will compensate for many drawbacks." [We are compelled to postpone for a month our remarks on the Report of the Commission.]

The Crystal Palace Art-Union.—The prizes, amounting in number to one hundred and sixty-six, have been distributed, the total of subscribers reaching 2,500. A meeting was held at the Crystal Palace on August 10, S. C. Hall, Esq., F.S.A., in the chair; the report was read, and resolutions moved by Sir Joseph Paxton, Dr. Reed, and others. The comparative paucity of subscriptions was accounted for by the lateness of the period at which operations commenced, caused by the removal of the Society from the Crystal Palace, and the closing of all connection between them—a circumstance prejudicial to the Crystal Palace, and beneficial to the Society. Its "*locale*" is now the "Polytechnic," in Regent Street, where the many beautiful works it has issued may be seen.

Prize Medal Drawings.—An exhibition has been held at South Kensington of the drawings executed in different schools to which government medals have been awarded. This year they are 1,095, against 597 last year; and are considered by the examiners to give evidence of progress. They consist principally of drawings, in chalk on white and tinted paper, of every kind of object that can enter into ornamental design, copied from the flat, the round, high and low relief, and nature; in chalk, and water and oil colour. There are a few very creditable copies from several of Mulready's Academy studies, and drawings from the Discoboli, the Gladiator, and other antiques; some very careful anatomical copies, with a few successful studies from natural flowers. Some attempts at oil pictures have been made, but this is a departure from the purposes of this kind of study, and should not be encouraged. We observe in certain of the designs the plant indicated at the bottom forming the basis of the composition. This is the most certain test of originality, and will show more than all else the ability of the student. Among the advanced examples were some patterns for carpets, in very good taste. It is to be hoped that the time will arrive when we shall be comparatively independent of foreign designers, although, on the whole, we confess to some disappointment in this exhibition.

Brucciani's new "Galleria delle belle Arti" is, perhaps, the best arranged saloon of its kind, either in this country or on the Continent. It is a long room, well lighted from above, with upper galleries. To the Art-loving public, Mr. Brucciani's collection of casts has been for years well known, but never until now has it been properly set forth. It is unnecessary to particularise even any of the famous old statues; but it is only justice to say that many of the casts are the most perfect that can be met with, from the marbles at Rome, Naples, Florence, in the Louvre, the British Museum, and elsewhere; of modern sculpture are casts from Canova, Dannecker, Thorwaldsen, Flaxman, Baily, Gibson, Pradier, &c. In passing from the antique to the novelties of this very extensive collection, the eye is fascinated by an example of the most recent, which is one of these small plaster casts called by our French neighbours a *charge*, the subject being a group of the Emperor of the French and Lord Palmerston arm in arm; the former, in the Zouave uniform, twirling his moustache, is eloquent, even voluble, persuasive, and impressive, while the latter gravely listens. It is in imitation of terra-cotta, and one of the best things of its kind that has ever been done.

To the figures representing the great artists, in the South Court of the Kensington Museum, there have been recently added those of Mantegna and Ghiberti, by Mr. Wehnert. The latter holds before him a small cast of the famous gates of the Baptistry of S. Giovanni. There is also by Mr. Poynter a figure of Phidias holding his statue of Minerva; it is draped in green, having the feet bare, which in every way, we submit, is a mistake. Other figures in progress are—Peter Vischer (of Nuremberg), by Mr. Scott; Fra Angelico, Mr. C. W. Cope; Holbein, Mr. Marks; Flaxman, Mr. Yeames; and Stothard, Mr. Gamble.

Messrs. Jackson Brothers, whose photographic works we have favourably spoken of on former occasions, have recently published a very beautiful series of views in the neighbourhood of Wensleydale, Yorkshire. Conspicuous among them are several of Jervaulx Abbey, certainly one of the most extensive and picturesque ecclesiastical remains in the county. Two or three of these latter views are very fine, especially so is that of the entire abbey, taken, we believe—for there is no indicating mark on any of the photographs—from the south-east; no painter's pencil could equal this for delicacy of tint, gradation of colour, and softness of atmosphere. A country lane scene is another very charming picture, striking in its light and shade, and wonderfully truthful in the character of its foliage. There are two waterfalls also particularly noticeable; one that appears forcing its way through a vast wall of barren rock, the other where the rocks are concealed by a magnificent clothing of trees. We point these out as worthy of special commendation, but the whole series is, with perhaps one or two exceptions, most excellent.

Society of Wood Carvers.—The report of this society, for the year ending July 7th last, has reached us; it is, to a considerable extent, very satisfactory as regards the position and prospects of the institution, which now numbers 164 members of all classes; nineteen only of these reside in the country, the rest are domiciled in London. The subscriptions and donations for the past financial year reached £96 16*s.* 6*d.*, the expenditure to £94 16*s.* 3*d.* The increased demand for stone-carving, says the Report, has

done much towards making wood-carvers busy, several of the members of the society having transferred their services to that branch through the great demand for "hands," especially for the works now going on at the New Foreign Office. The principal order for wood-carving during the year has been for Baron Rothschild's mansion, in Piccadilly, which has employed on an average twenty artists for the last six months, and is still in progress. It appears, however, that the names of thirty members have been on the unemployed list at various periods through the year, showing an aggregate loss to them of ninety-nine weeks' labour and pay. The Report alludes in gratifying terms to the announcement lately put forth by the Society of Arts as regards prizes offered to Art-workmen of various kinds; for wood-carving alone the sum of £177 10s. will be awarded, exclusive of a medal.

Mr. Louis W. Desanges, the eminent English portrait painter, executed some years ago, for the town hall of Nice, an equestrian portrait of his Majesty Victor Emmanuel. By a decree dated July 30, the king has conferred upon Mr. Desanges the cross and title of Knight of Saints Maurice and Lazarus. The decree and decoration have been transmitted to London through the Minister of Foreign Affairs at Turin.

At South Kensington the decoration of a court appointed to receive objects of oriental Art and manufacture, has just been finished by Mr. Owen Jones. It is to be called the Persian and Indian Court, and is a portion of the cloister opening into the Loan Court by three arches, and bisected in the centre by corresponding columns and arches. On entering the Court, the walls right and left present two large plain panels, flatted in Spanish brown, over, probably, a plain paper pattern, which shows through the paint. Cabinets, it may be supposed, are intended to be placed in front of these panels. Above these spaces runs a broad florid border in gilt on a blue ground, above which is an upper panel of a buff colour, with a flower in a *fleur-de-lis* lozenge. The arches are arabesqued in gilt, also on a blue ground, and round them is a broad bordering arabesqued in vermilion on a green ground, the sides of the columns where spaces occur being brown and buff, corresponding with the panels, with a green figured border. The principal bordering which divides the panels is continued round the columns. The most elaborate and difficult part of the ornamentation has been the painting of the centre compartment of the ceiling, the white ground of which is entirely filled by a rose pattern, springing from a centre-piece, the whole encompassed by a design of flowers and leaves. The painting of the inner section of the Court is less ornamental, but the panels correspond with those of the outer part. For a Persian and Indian Court, nothing in the way of ornament could be more appropriate, being, although rich, very light, and most successful as an imitation of oriental ornament.

Female School of Art Bazaar.—It is fully expected that the result of this undertaking will add upwards of £2,400 to the building fund of the school, so that the committee will be able to begin operations without delay. More than £500 was collected in purses, which the Princess of Wales received at the bazaar from the hands of the ladies who had collected the money.

The "Owl" Rifle Prize.—The novelty of the circumstances under which this prize was contended for recently at Wimbledon, necessarily attracted to it much interest. It was, as our readers have in all probability already learned, given by the editors of the *Owl*, a paper that has only been established a few months, but has already obtained great notoriety for the wit and satire found in its pages. This "Owl" prize is a beautiful work of manufacturing Art—a classical vase, or cup, double-handled, and of silver. On one side of the body is a bas-relief, in oxidised silver, of Minerva seated, with a spear and shield, and an owl by her side; another of these birds forms the plume of her helmet. On the opposite side is a group of Bacchanals crowned with vine leaves; an owl looks down upon them from a neighbouring tree, as they gambol among the bunches of grapes scattered over the ground. On the summit of the lid is a large and well-modelled owl. The vase is supported by a fluted stem, standing on an ebony pedestal, that bears a silver shield with a suitable inscription. It was won by Serjeant Martin Smith, of the "Victoria" rifle corps, and was designed and manufactured by Messrs. Howell, James, & Co.

Gems and Sculptures.—An advertisement which appeared in our last month's number, referring to a volume of engravings from gems and sculptures, led us to obtain a sight of it. It is the work of a gentleman styling himself a "Septuagenarian Amateur," who has spent several years in collecting the finest examples of engravings from antique gems and sculptures, ancient and modern, which he has classified and arranged on the blank pages of a thick quarto volume. 2,340 specimens of gems and 350 specimens of sculptures are contained in it; among the former are included a number of exquisitely beautiful miniature photographs of the Poniatowski gems. The most famous collections of Art-works of this kind, both at home and abroad, have contributed towards this unique and most interesting volume.

West London School of Art.—The second annual distribution of prizes to the students in this school was made towards the end of July, by the president, Mr. A. J. B. Beresford-Hope, who was supported in the chair by the Earl of Powis, Mr. Digby Wyatt, Mr. George Godwin, F.S.A., and many other patrons and friends of the school. During the two years of its existence it has progressed so rapidly as to be able to hold its own against most of the older institutions; in proof of which it may be remarked that the entire number of medals obtained this year by the pupils was twenty-one, while a considerably larger number of students received other prizes or marks of distinction. Messrs. G. H. Ives, H. Montford, and G. S. Murdoch gained each the National Medallion, the highest distinction conferred by the Department of Science and Art. To Mr. G. Porter was awarded a prize in money, given by Captain Jolliffe, M.P., for the best sketch for a stained-glass window; and Messrs. H. Braun and F. Braun obtained prizes in the Society of Arts' competition among Art-workmen. Six senior students of the school have, during the past year, been admitted into the schools of the Royal Academy. Mr. Beresford-Hope prefaced the principal business of the meeting with some appropriate remarks, and spoke in terms of high commendation of the head-master, Mr. McDonald Clarke; and Mr. George Godwin expressed his regret that though the school was artistically prosperous, its finances were not in so healthy a condition; and he urged on its friends the desirability of giving to it the necessary aid.

Portrait of Coleridge.—The trustees of the National Portrait Gallery have purchased the original portrait of Coleridge, painted by Washington Alston. It was painted at Rome in 1806, by the then famous American artist. It was considered by his friends the best likeness of the poet. Wordsworth speaks of it as "the only likeness of the great original that ever gave me the least pleasure." Coleridge was then in the prime of life, aged thirty-four. We heartily rejoice that the country owns this treasure.

Petroleum, or "Cazeline" Oil.—We have been favoured with some addenda to the article by Professor Archer in the August number of the *Art-Journal;* and two bottles of this valuable material have been sent to us—the one containing the oil as it issues from the earth; the other the refined article called "Cazeline." That which comes from the wells is of a dark greenish colour. The refined is singularly clear and pure. The produce of the Pennsylvanian wells gives but a slightly disagreeable odour compared to that which proceeds from the Canadian oil, and which it is, consequently, far more difficult and costly to refine. When the ground was first pierced for petroleum, the oil burst forth in a strong jet and continued to flow, so that large quantities were lost; but through the continued piercing, the oil has ceased to flow spontaneously, and now nearly the whole of the petroleum is raised by pumping, and the oil not required for stock is immediately "barrelled" and transported on the Atlantic and Great Western Railway to the ports of New York and Boston for Europe The crude oil possesses an inflammable spirit termed "Eupeon." Much of the refined American oil first imported was highly charged with this spirit; hence the accidents that occurred. Nothing can surpass in power, or be a more agreeable illuminating agent, than petroleum properly refined. Its value indeed is very generally admitted, and becoming better known and more estimated every day. There are now several large "refineries" in operation in this country. The principal is that of the Hydro-carbon Oil Company (Limited), which by a patented process transforms a dark greenish oil into a beautiful colourless product, popularly known as the "Patent Cazeline Oil." The inflammable spirit is carefully extracted and sold as a solvent to india-rubber manufacturers, varnish makers, &c. It is also a substitute for turpentine. The cazeline is therefore perfectly safe and gives a most brilliant and harmonious light. One fact, however, must not be overlooked, that the shipments this year have greatly fallen off—not above one-third of the quantity has been imported compared with the same period of 1863, while the demand is greatly extending over the Continent. To the Atlantic and Great Western Railway (the principal railway of America) these oil-wells have been great boons, largely augmenting its traffic and increasing its utility.

Mr. C. Bruce Allen has published in the *Journal of the Society of Arts* a plan for combining, in Trafalgar Square, the National Gallery and the Royal Academy. He proposes to absorb the barracks, the workhouse, and Archbishop Tennison's school, so as to obtain sufficient space for future buildings. Under any circumstances the workhouse ought to be removed; and, as certainly, a barrack somewhat more distant would answer all requirements.

The Horticultural Gardens.—By command of her Majesty, the gardens at South Kensington were opened to the public, free, on the 26th of August—the birth-day of the good Prince Albert.

Photographs by Artificial Light.—Dr. Crace Calvert, F.R.S., in the concluding lecture of his course of Cantor lectures, delivered at the Society of Arts, called attention to the metal magnesium, exhibited specimens of wire made from it, and showed the brilliant light which its combustion affords. This light is so intense, and possesses to so great a degree the qualities of sunlight, that photographs can readily be taken of objects illuminated by it. At the conclusion of the lecture several successful photographs were taken in thirty seconds by Mr. Claudet, of Theed's bust of the Prince Consort in the ante-room of the society's lecture hall, the first ever taken in London by means of this illuminating agent, and they elicited considerable interest among the audience.

A very fine Italian picture, confidently attributed to Sebastian del Piombo, has been brought to this country from Paris. The subject is 'The Holy Family with St. John.' The Virgin occupies prominently the centre; she holds up with both hands a veil, with which she is about to cover the infant Saviour, who sleeps on a couch before her. The head of Joseph is seen on her right; he contemplates the sleeping Child with profound emotion, and on the other side is St. John, with an expression of adoration, as he generally appears when brought into the subject. The figures are relieved by a dark green curtain, the folds of which seem to have been painted without reference to drapery. It is painted on cedar, and is in excellent condition.

Surface Printing in Colours.—Some very extraordinary experiments of this comparatively new art have been submitted to us by Mr. Hodson, its principal "professor," if so we may term the printer by whose studies and labours it has been brought to great perfection. These examples are quite as good as those in chromo-lithography, while, if we are rightly informed, they are produced at a fourth of the cost—in some cases, indeed, at a tenth—for a very good full-length portrait of Garibaldi is now before us that has been issued to the public at a charge of one penny. Another recommendation is the speed with which these works can be printed—as many, we believe, as 20,000 in a week. The invention, or rather "improvement," is thus one of vast importance in promoting Art-education among the masses, for the many will always give preference to colour; it is therefore most essential that this "power" should be directed to the production of such works only as are really good.

REVIEWS.

THE ART-IDEA: Part Second of Confessions of an Inquirer. By JAMES JACKSON JARVES. Published by HURD & HOUGHTON, New York; WALKER, WISE, & Co., Boston.

With the din of war, if not its actual thunderings, rolling in the ears of the denizens of New York and other great cities of America, opportunity is still found for giving attention, in some degree, at least, to the gentle arts of peace. Commerce, it is said, flourishes amid all so apparently opposed to its prosperity; people find time for reading, or authors would not continue to write; and pictures meet with purchasers, or they would not be painted, as we have reason to know they are; and so, while death and destruction are doing their fearful work, and carrying bitter grief into thousands of households, the hand that holds the pen or the pencil finds occupation equally with one which wields the sword or lifts the rifle.

Mr. Jarves is an American author whose writings are almost as well known on this side the Atlantic as on the other; his "Art-Studies in Italy," and his "Art-Hints," have received most favourable notice from a considerable portion of the British press, including ourselves. "The Art-Idea" is his latest work, and, as the title indicates, is the sequel to a book previously published, but which we have not seen. We learn, however, from a kind of prefatory chapter in the present small volume, that it was published in 1857 under the title of "Confessions of an Inquirer," and that it referred to the Education of the Heart. It seems, from a number of extracts the author has introduced into the chapter just spoken of, which Mr. Jarves calls "Preliminary Talk," to have called forth much contradictory criticism, some reviewers eulogising it as a philosophical, manly, independent piece of writing; others denouncing it as mischievous, worthless, and decidedly anti-Christian. The author himself admits that "it was an error in form, but not in idea, which might have been treated so as to avoid the shocks it occasioned to sensitive consciences and tastes, had they been foreseen." Our ignorance of the "Confessions" prevents any expression of the opinion we might entertain of the book; and for the same reason we are unable to ascertain in what way, if any, it bears upon the later work, which is to be followed by another; the second volume—that now before us—treating of the subject of Æsthetic Culture, the third relating to the Religious Idea. The wish of the author is, he intimates, to trace in these three books "the growth of a mind through a diversified life to that period when there should be developed in it a wise submission to the divine laws of Being, and devout thankfulness for the gift of *being*."

This Æsthetic Culture, then, is Mr. Jarves's "Art-Idea," his revelation of the impressions the study of Art has made on his individual mind. In forming his judgment, he reviews the whole course of the progress of Art, through architecture, sculpture, and painting, from the earliest period to the present date, prefacing his observations with some general remarks on the objects and influences of Art, and the causes which have led to its practice in different nations and at different epochs. The field is one of vast extent, and to do ample justice to the materials it yields demands far greater space than the author has allowed himself, but his gleanings are by no means scanty nor unproductive of good result. Without much originality in the views taken, they are, so far at least, as ancient and mediæval Art is concerned, generally sound and truthful; nor do we recognise in what is said of Christian Art, any opinions to bear out the charges made by certain critics against the previous publication, but much to the contrary.

As an example of the estimate Mr. Jarves has formed of modern Art, the following extract, as relating to our own school, is not without interest. He has been speaking of the character of the old Dutch and Flemish pictures, and then goes on to say:—"English painting rises above this level, without aspiring to high Art. Fine Art, technically considered, is its principal aim. Its chief characteristics are a wholesome love of nature and home-life, delighting in portraiture, landscape, animals, the sea, and whatever is connected with the material grandeur or prosperity of the nation, or the social importance or actions of the individual. Like their civilisation, it first plants itself firmly upon the earth, associating with whatever is significant of wealth, power, family, and station—at heart affectionate and moral, in appearance coldly decorous, thoroughly realistic, sometimes humorous, seldom religious, and not often attempting the spiritual or imaginative." This, certainly, is not raising us to a lofty standard, but there is, as certainly, more of truth in the remarks than what is said in a subsequent page:—"The English school is strongly realistic, and *deficient in the sense of colour*"—the italics are our own—"which is more particularly the language of idealism." Now if there be one quality of painting in which our artists have distinguished themselves, it is most assuredly in that of colour; neither would Mr. Jarves find many critics *out of France* who would endorse his opinion that—"France bears the palm to-day in modern Art. In painting, she presents a wider range of styles and motives, a greater knowledge, and more eminent names than any other country." The French school undoubtedly can boast many distinguished artists, but there are other schools, not excluding our own, that can produce men as distinguished in every department of Art which engages their attention.

A large portion of the book is devoted to the consideration of American Art, which is spoken of in eulogistic but not extravagant terms. The difficulties which the painters, architects, and sculptors of the country have to contend with are the absence of antecedent Art as examples,—no national history or literature, except that of comparatively recent date, to engage their sympathies, no public galleries or schools to encourage practice, no judicious and reliable criticism to point out merits or defects; and yet, says Mr. Jarves, "setting aside lofty motives, we have better promise of a genuine, original school of colour than any other nation. On looking at Allston, Babcock, Hunt, La Farge, Inness, and Vedder, it really seems as if the mantle of Venice had fallen upon America, and the far-off New World was about to revive the departed glories of the Old. Possessing the burning language of poets and prophets, we await their full prophetic utterance."

In the spirit of a true Northerner, Mr. Jarves looks forward to the fearful strife now going on in America—which he describes as the "greatest civil war the earth has ever seen, and for the greatest ideas and largest liberty to the human race"—as a war "for equality, exaltation, and unity of peoples," out of which must spring up a school of Art of corresponding nobleness. It may prove to be so—a century or two hence, but the end is not yet, and who is bold enough to foretell through what terrible ordeal America has still to pass ere that end come, and what of good or evil will follow in its train? Even Mr. Jarves himself, in some subsequent remarks he makes, argues as if his faith in his own expressed views were too weak to bear up against what is passing around him in New York.

WINDOW GARDENS FOR THE PEOPLE, AND CLEAN AND TIDY ROOMS; being an Experiment to improve the Homes of the London Poor. By the Rev. S. HADDEN PARKES, M.A., Curate of St. George, Bloomsbury: Author of "Flower Shows of Window Plants for the Working Classes." Published by S. PARTRIDGE, London.

Passing the other day through a suburb on the south side of the metropolis, we stopped to look at a number of *genteel* houses, with which some speculative builder was rapidly covering what had previously been a considerable extent of green fields. While thus momentarily occupied, an old man of the artisan class, who was returning homewards from his daily toil, observed what had arrested our attention, and accosted us with,—"Ah, sir! I doan't know what's to become of us poor, for they're building all the houses now for the gentlefolk." And certainly every one who sees what demolitions are daily taking place in London, and what residences are being erected in its outskirts, must acknowledge that the old man's apprehensions are not unjustifiable. On the other hand, our own experience, with that of others, goes to prove there are thousands of poor who could find homes of comfort did not intemperance and unthrifty habits debar them from using what is, or might be, within their reach; even in the most overcrowded and impoverished ports of the metropolis homes may be made comparatively pleasant and happy under proper management; and it is to show how this may be accomplished that this well-timed little volume has been published.

The parish of Bloomsbury is very far from being a destitute locality, but it contains some poor districts, to which Mr. Parkes and his rector, the Rev. Emilius Bayley, have directed much of their attention, with the view of benefiting the moral and social condition of the inhabitants. One of the means employed for this purpose is to encourage them to cultivate flowers; and the former of these gentlemen shows how this may be done even in a city garret or attic. Last year and the year preceding, flower-shows, open only to those living in certain districts of the parish, were held, and prizes distributed among the competitors for the best grown specimens; even children were allowed and encouraged to exhibit. The success of these experiments was unequivocal, and the interest felt by the large majority of the poor people, whether exhibitors or not, could not fail to be most encouraging to those who promoted the movement. "The pride and pleasure," Mr. Parkes writes, "with which they showed the plants they had reared and trained, proved that every human feeling had not yet been banished from their hearts, notwithstanding the sin-hardening process through which they had passed. But perhaps the most amusing sight in the whole exhibition was the different domestic articles which had been made to do duty for the day as flower-pots. There were old cracked tea-pots of the most approved antique pattern, which doubtless years before had brewed the refreshing Bohea in the drawing-room of the neighbouring squares. There were jugs with dilapidated noses, which doubtless had paid regular visits to the public-houses. There were even washing-basins, and other articles of domestic use, the makers of which could never have dreamed that they would ever be put to such singular uses."

Our limited space prevents any comment on the chapter headed "Prizes for Clean and Tidy Rooms." We can only cordially recommend this truly valuable little book to all who may be desirous of finding a channel for usefulness among their poorer brethren in "pent-up cities" dwelling.

SONNETS AND OTHER POEMS. By E. H. W. Published by WALTON AND MABERLEY, London.—POEMS. By THREE SISTERS.—POEMS. By G. WASHINGTON MOON, F.R.S.L., Author of "A Defence of the Queen's English. Published by HATCHARD & Co., London.

These three small volumes are classed together because they seem to have a common identity of character, though they differ from each other in quality. Preference must be given to that by E. H. W., whose poems have a chastened, oftentimes a sacred, meaning, accounted for in a great measure by the writer being an invalid, as the dedication page intimates. Many sweet thoughts, very pleasantly expressed, will be found in these pages, especially among the sonnets, some of which are really of a superior order.

We have met with worse attempts at lyric writing than the poems by the "Three Sisters," whose sympathies with nature, as seen in the county of Surrey especially, are very strong. But there are other themes also touched upon in very readable verse.

Mr. Moon's poems are not beyond the average of those of a hundred other scribes who give the world their thoughts in measured, but not always very regular, lines; moreover, there is an affectation in the way in which he departs from the usual style of writing metre, by omitting to commence each line with a capital; he only uses one at the beginning of a verse, and after a period. This may be very good for children's reading, and that is all which can be said in its favour.

NOBLE DAMES OF ANCIENT STORY. By J. G. EDGAR. With Illustrations. Published by HOGG AND SONS, London.

From the chronicles of Froissart, and the writings of Dugdale chiefly, Mr. Edgar has compiled some historical memoirs which are very likely to find favour with a juvenile class of readers. The "noble dames" whose histories are here recorded lived in the fourteenth century, and in the stirring events of that period these ladies bore no inconsiderable share. Among them we read of Isabel the Fair, daughter of Philip of France, and the faithless wife of Edward II.; "Black Agnes," Countess of Dunbar, who so heroically and successfully defended her castle against the forces of Edward I.; Leonora D'Acunha, Queen of Portugal; Joan, Countess of Montfort; Philippa of Hainault, wife of Edward III.; Isabel Plantagenet, Countess of Bedford; and several others prominently noted in history. These stories convey a good idea of the character of the period with all its chivalric notions and actions, when "feudalism had flowered, so to speak, and was enjoying itself in the sunshine of its prosperity, with all its heraldic banners fluttering in the breeze," and high-born dames not unfrequently mingled in the strife of the battle-field, took active part in the councils of contending nations or intestine feuds, and presided at the deadly tournament, instead of as now receiving the homage of the cavaliers of the nineteenth century at flower-shows and fancy fairs, and winning their laurels in the "gentle arts of peace."